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Edited by J. T. HERBERT BAILY



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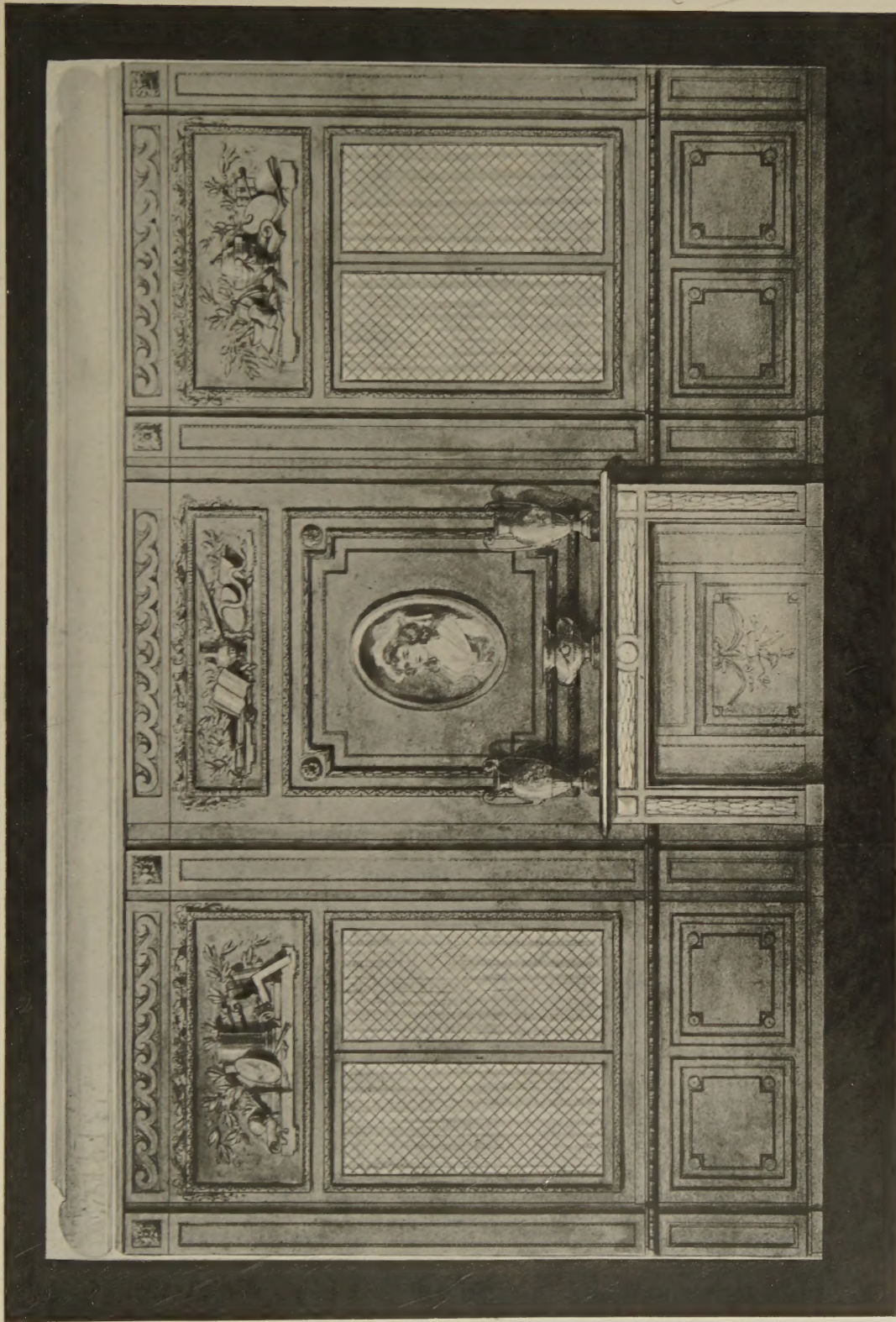
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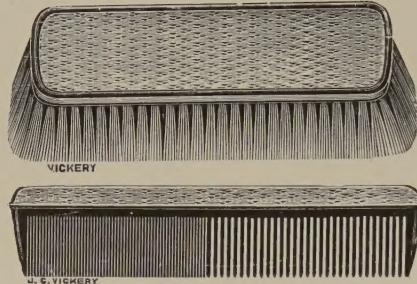
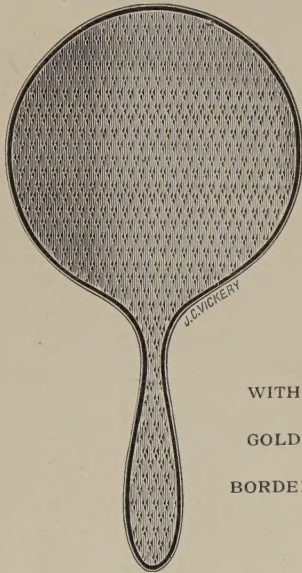
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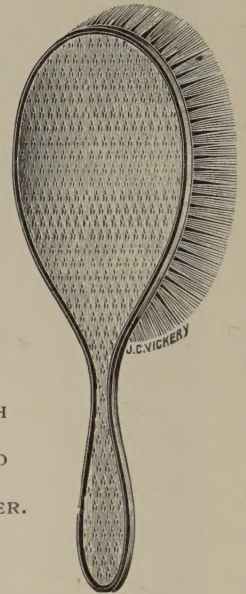


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For Regulations see April Number.

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For Sale.—A Seventeenth-Century Grandfather Clock, by Daniel Quare, London, in splendid condition. Case pine, veneered figured walnut. Offers wanted. [No. R5,152]

Americans—Antiques.—Gentleman in England requires post as antique buyer and adviser to a first-class American firm. Can buy right. Highest references. [No. R5,153]

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Old Wedgwood Dessert Service.—Seventeen pieces. [No. R5,160]

Silhouettes, Fans, and Snuff-boxes.—Small collection. [No. R5,161]

Wanted.—Arundel Society's Coloured Prints, cheap. [No. R5,162]

Wanted.—Patch-boxes, with Views of Bath. [No. R5,163]

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Exceedingly fine Genuine Old Pearl Necklace for sale. £65. [No. R5,167]

Rare Antique Oak Furniture for sale, Buffet, Rectory Table, Dresser, Settle, and Coffin. [No. R5,168]

For Sale.—Two Portraits by J. Downman (elderly). Genuine. What offers? On approval. [No. R5,169]

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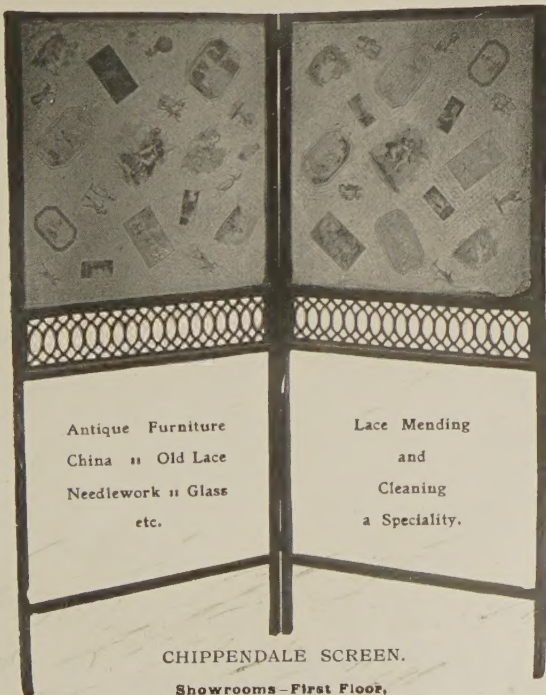
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(Edited by J. T. HERBERT BAILY.)

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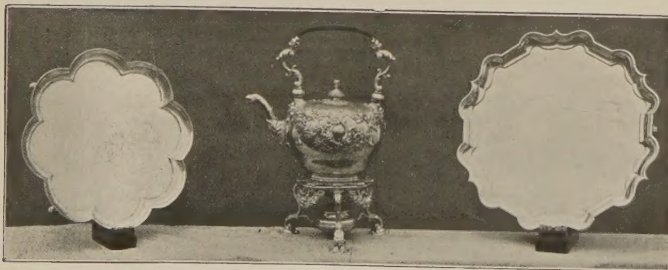
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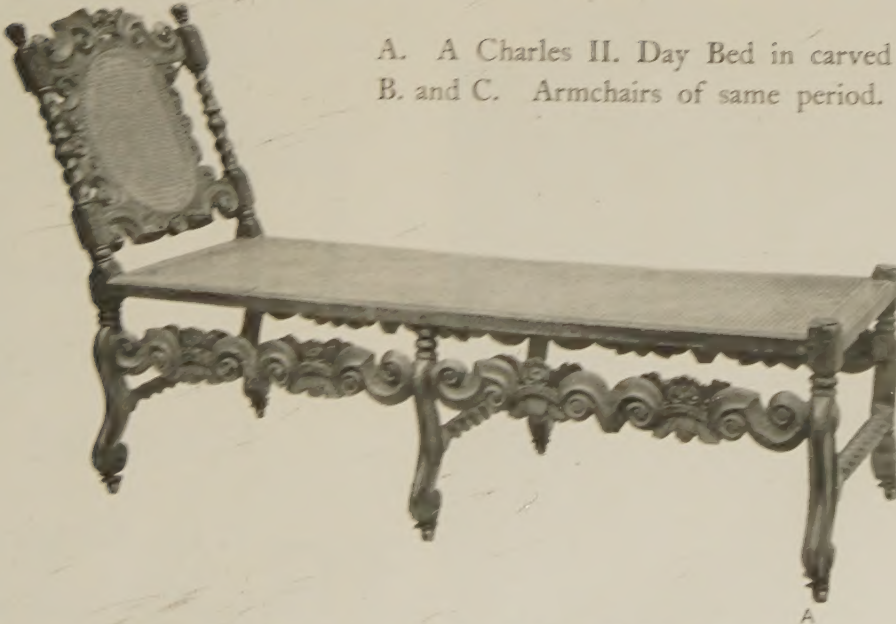
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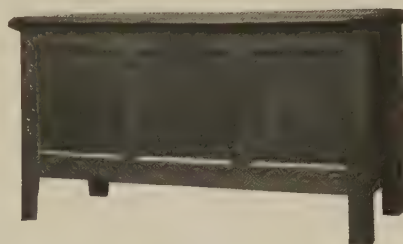
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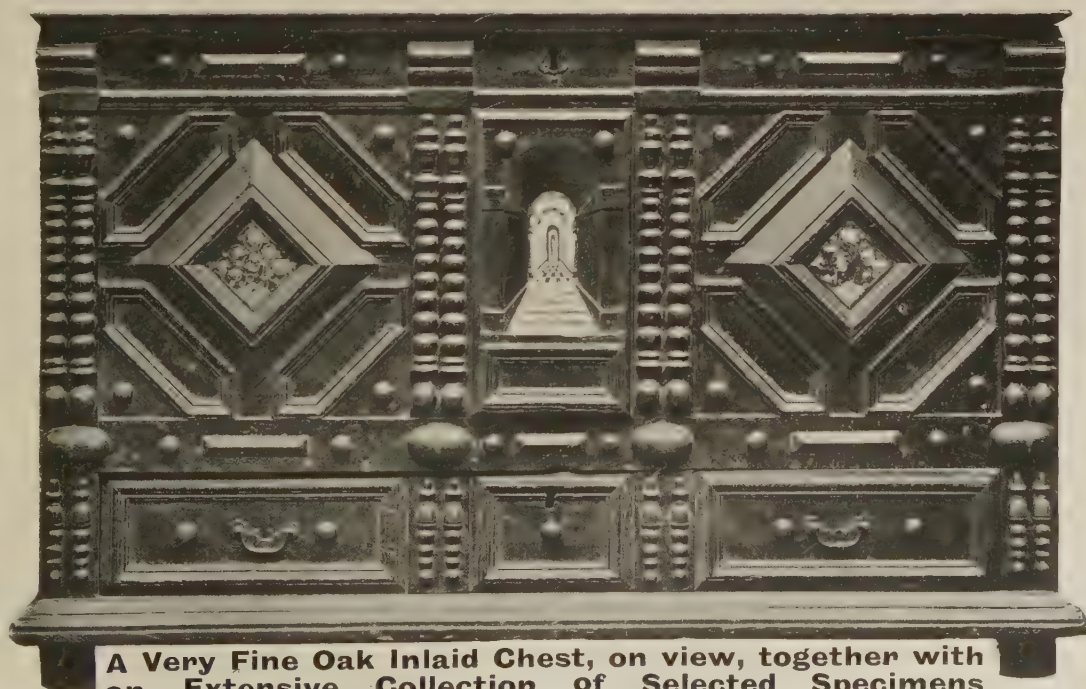


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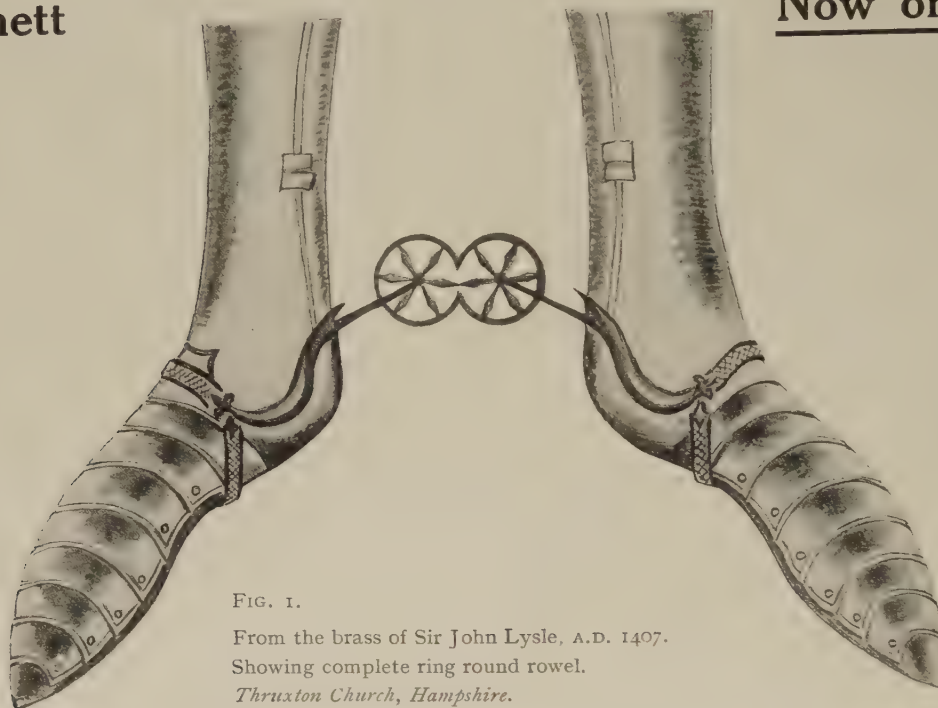


FIG. 1.

From the brass of Sir John Lysle, A.D. 1407.
Showing complete ring round rowel.
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May, 1912.—No. cxxix



FIG. 2.

From the brass of
Sir Henry Gray.

Showing the flourish engraved
over the spur, and which was
thought to represent some structure.
*In Kettingham Church, Norfolk,
circa 1492.*



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(JANUARY TO APRIL, 1912)

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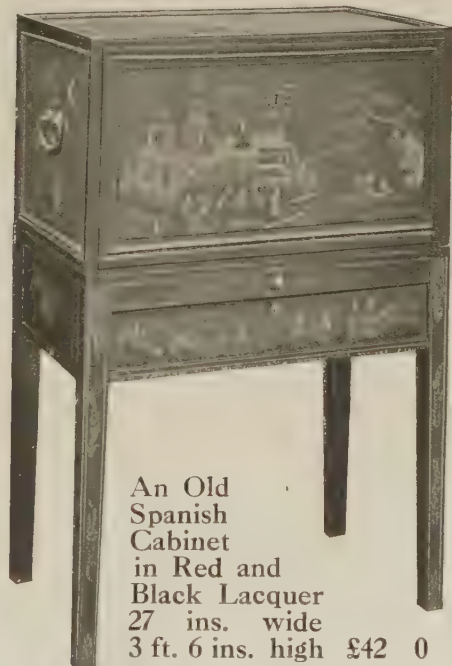
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ANNE, THE WIFE OF LT. COLONEL HAMILTON
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Sir Alfred Turner's Collection at Carlyle House, Chelsea Embankment

By George Cecil

As interesting a private collection as any is that of Major-General Sir Alfred Turner, K.C.B., for, apart from the variety exhibited by the *petits riens*, as he modestly describes his treasures, some of them are well-nigh unique, while others have an intrinsic value of no inconsiderable amount. What, for instance, could be more desirable than some exceptionally fine examples of Bohemian and other glass, a combined bureau and prie-dieu used by Madame de Maintenon, an unusually ornate early Jacobean cabinet, furniture of the Stuart, Louis XIV., Louis XVI., and Georgian periods, as well as innumerable Dutch specimens, and a vast quantity of china—several of the Oriental pieces

being of a nature to make the less favoured collector's mouth water! Nor must one omit to mention the rare old colour-prints and curious engravings, which, covering countless feet of wall-space, invest the house with the air of a picture-gallery, the clocks of different epochs, and the many objects picked up at home and abroad and dear to the heart of a connoisseur. The collection, in short, is—in many ways—remarkable.

It also should be noted that a number of the "finds" have been procured as the result of unremitting search, endless pricing, and patiently awaiting opportunities, a combination which constitutes the true way—the sport, in fact—of collecting. Anyone



NO. I.—BOHEMIAN GLASS

The Connoisseur

can buy the contents of a shop-window, in whole or in part; and persons who, on the "get rich quick" principle, purchase somebody else's miscellaneous odds and ends *en bloc*, may rapidly experience the joy of possession. But half the charm in getting together a houseful of things collectable depends, in great measure, upon the time and trouble which their possessor has expended in acquiring them. Such a collection is that of Sir Alfred Turner. While soldiering in different parts of the British dominions—at home and "overseas"—he seized every chance which came his way; and during the



No. II.—LATE GEORGIAN WINE-COOLER

past few years, when assiduously exploring the highways and byways devoted to the traffic in *objets d'art* and *objets de vertu*, he has happened on many an enviable acquisition. Some of the cabinets and *bibbelots*, it may be noted, are heirlooms, and much of the furniture has always been in Lady Turner's family.

Amongst the last-named is the de Maintenon combined bureau and prie-dieu (No. xix.), to which reference has been made. A thoroughly characteristic specimen of the bureaux made during the long reign of Louis XIV., it is interesting, not only because of its former



No. III.—LATE GEORGIAN "DUMB WAITER"



No. IV.—CHIPPENDALE CABINET

Sir Alfred Turner's Collection at Carlyle House

ownership, but owing to the fact that the bottom drawer forms a "prie-dieu," being pulled out and pushed back at will. Except for a few trifling signs of wear, the piece (which cannot be less than some two hundred and fifty years old) is intact, the brass handles and key-hole mounts being in perfectly good order, while the key is the original one. It may also be observed that the bureau, unlike those of a later date, has six small drawers in place of the ordinary three long ones, and that the lid, instead of being made flush with the top, is slightly curved. The lid, on being drawn down, is supported only by its hinges, which are so contrived that when the scholarly widow of the nimble-tongued Scarron wrote thereat, they bore the added weight. The imaginative, well-informed reader may easily conjure up a vision of the even-tempered, handsome Françoise resting her dimpled hands and rounded arms thereon while she composed those vivid letters which are so indisputable an index to a life as eventful as that of any king's favourite — and, no doubt, a creditable one. Whether the bureau was used by its pious, clever owner during her engagement as governess to Louis's children by the about-to-be dethroned Madame de Montespan, or when she enjoyed the love of the self-confident, independent monarch, or in the honoured autumn of her days at St. Cyr, this deponent knoweth not. The Dutch marqueterie combined work-table and work-bag (shown in No. xii.) has also been many years in Lady Turner's family, and the Louis XVI. marqueterie escritoire (No. xiv.) was willed to Sir Alfred by his

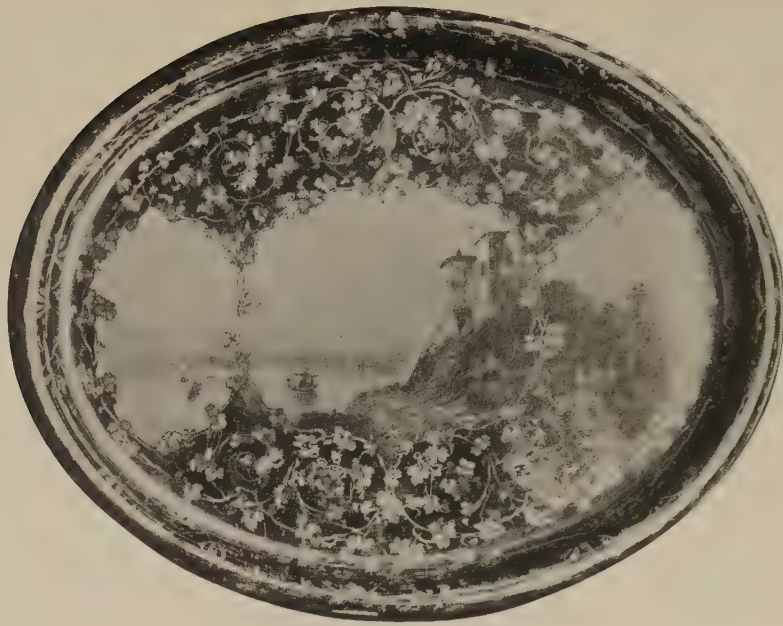


NO. V.—LONG-CASE CLOCK
BY W. GARDNER, SANDWICH

uncle, the late Colonel George Plunkett Johnston, himself an ardent collector of French furniture. The escritoire is remarkable for its beautiful proportions and graceful curves, both having a fascination all their own. No less desirable is the French marqueterie three-tier stand (No. xvi.), another Louis XVI. example, and an admirable instance of the elegance which often distinguishes the furniture of this period.

Chairs of various descriptions are represented in the collection, chief amongst them being a Charles II. oak arm-chair—a fine, sturdy, and—without—dignified specimen, with the bottom rail placed fairly high up on the legs, as was the custom when the introduction of carpets and rugs (brought from the East) no longer made it necessary to keep the feet off the cold, draughty brick or stone floors. The cushion (as may be gathered from No. ix.) is of white stamped velvet, the material being slightly worn. Of great interest, too, is the mahogany Chippendale arm-chair reproduced in No. x., and bought many years ago—when its present owner first bowed to the fascination of old furniture, and particularly to that which is exercised by the eminently attractive pieces made by Thomas Chippendale. A comparatively heavy example of its kind, the legs, which terminate in the claw-and-ball (or "pad") foot, are gracefully curved, the upper part being carved, as also are the top and centre pieces. The upholstery is in red and buff

velvet, while the tucked border gives an added finish to the seat. Sir Alfred Turner has also the good fortune to number amongst his possessions a pair of



NO. VI.—PAPIER-MÂCHÉ TRAY

Chippendale adjustable screens, the worsted work of which was put in some seventy-two years ago. These are illustrated in Nos. xvii. and xviii., and it will be seen that in one case the spiral lines run from right to left, and in the other from left to right. Sir Alfred is equally to be congratulated on the acquisition shown in No. iv., for one could not wish for a more representative example of a Chippendale cabinet, or for a more dignified and solid piece. It is in the incomparable cabinet-maker's early style, and came into the Turner family about the time that the battle of Waterloo was fought.

Mean-minded, hair-



NO. VII.—EARLY JACOBEAN CABINET

splitting, cavilling authorities insist that Chippendale lacked originality; that the (justly) famous designer's claims upon the gratitude and admiration of lovers of the beautiful are his skill as an improver on other cabinet-makers' ideas, and the readiness with which he recognised the advantages of mahogany over the kinds of wood utilised by his predecessors. Yet Chippendale's designs, which include the elaborately interlaced back, the "cabriole" leg (a Dutch importation), the ancient Oriental claw-and-ball foot, the square Early Georgian leg (an innovation which made for a much-to-be-admired solidity), the carved lattice-work

Sir Alfred Turner's Collection at Carlyle House

leg (borrowed from the Chinese), and the not inelegant curled foot, the whole being dominated by a masterful taste for symmetrical outline, have endured for close upon a hundred and seventy years. He may also be said to have evolved the final form of the chair, which, despite the unwritable abominations perpetrated by that arch-philistine, the modern furniture-maker, with an *art nouveau* training, owes something to the greatest of eighteenth-century designers.

The collection also includes some interesting pieces of dining-room furniture, such as a huge Georgian sideboard of noble—almost colossal—proportions, and a brass-bound wine-cooler (illustrated in No. ii.), and a “dumb waiter” (reproduced in No. iii.) of the same period—a period when good taste and good wine, so to speak, walked hand in



No. VIII.—ORIENTAL EWER
AND BOWL

hand. The “dumb waiter,” by the way, is 4 ft. 4 in. in height—a veritable giant amongst its fellows, which, as the collector is no doubt aware, seldom reach this altitude. The long-case clock (No. v.) is another “old friend of the family,” and, unlike so many late eighteenth and early nineteenth century “grandfathers,” its upper extremities have not at any time been furnished with the gilt balls which, it must surely be admitted, are singularly out of place. But for the usual decorative brass spandrels, the clock, which bears the name of one W. Gardner, of Sandwich, is practically without ornament.

Amongst the other furniture acquired—or inherited—by Sir Alfred Turner are a Dutch marqueterie fire-screen (No. xiii.) inlaid in green and light brown, the



No. IX.—CHARLES II. ARMCHAIR



No. X.—CHIPPENDALE ARMCHAIR

design being boldly drawn, and the carved oak cabinet reproduced in No. vii. The last-named, which probably constitutes as valuable a specimen as could be found in any private collection, is early Jacobean, and for richness of adornment and variety of design is practically unparalleled. The height is 1 ft. 9 in., and the width 3 ft., the stand to which the cabinet is fitted being 2 ft. 5 in. high, thus making a total height of 4 ft. 2 in. The two doors are decorated with conventional strap



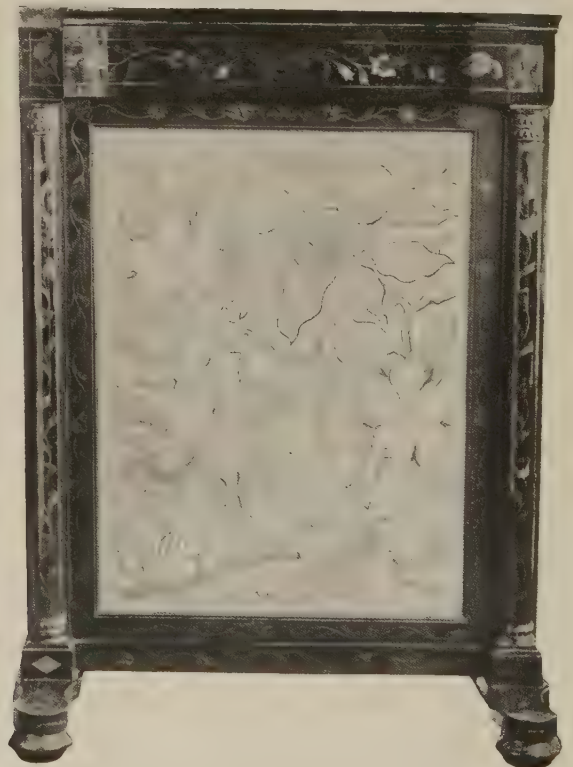
No. XI.—WALL MIRROR PERIOD OF THE
FIRST EMPIRE

and leaf carving, and the stand is furnished with four turned ball legs, with carved frieze on the understretchers. In the upper portion, midway between the two arches, the date "1630" and the letters "E. C."—those of the original owner, presumably—are cut. The cabinet was purchased at an auction.

Other treasures consist of a quantity of china—some of which was picked up in the East—and a great deal of glass, the collection containing several rare examples, such as the



No. XII.—DUTCH MARQUETERIE WORK-TABLE



No. XIII.—DUTCH MARQUETERIE SCREEN



No. XIV.—LOUIS XVI. MARQUETERIE ESCRITOIRE



No. XV.—PAIR OF ORIENTAL JARS

two curious groups in No. xx. Both pieces, which are Chinese, show a Buddhist priest, an extraordinary quadruped which might be a bull, a pheasant, a monkey, and a crane, the colour of the tree and other surroundings being light blue. Mention, too, must be made of the especially fine Oriental ewer and bowl illustrated in No. viii., the scheme of decoration consisting of brilliantly coloured flowers and grotesque animals, a blue dragon on a circular disc appearing on the bottom of the bowl. The



No. XVI.—FRENCH MARQUETERIE
THREE-TIER STAND

height of the ewer (with stopper) is 14 inches, and the diameter of the bowl 19 inches. The foregoing were brought from India in 1854, as also was the Japanese bowl reproduced in No. xviii., the latter having been bought in 1851 for five hundred rupees, or, taking the rupee at two shillings, as it was in those halcyon

the charm and interest of the "exhibits" are the eminently decorative French mirror, reproduced in No. xi., and the *papier-mâché* tea-tray—of which No. vi. is an illustration. The mirror is probably of the First Empire period, and the tray (which measures 3 ft. 1½ in. by 2 ft. 5½ in.) is embellished with a picture

days, fifty pounds. The pair of Oriental jars shown in No. xv. were knocked down to Sir Alfred upon the Duke of Cambridge's Kew Cottage treasures coming under the hammer—a technical term which sounds a trifle odd when applied to a sale of rare and costly china! The Bohemian glass illustrated in No. i., the central piece being—with the lid—2 ft. 5 in. in height, was procured very many years ago by a member of Lady Turner's family.

Amongst the miscellaneous pieces which add to



No. XVII.—CHIPPENDALE
FIRE-SCREEN



No. XVIIa.—CHIPPENDALE
FIRE-SCREEN



No. XVIII.—JAPANESE BOWL



No. XIX.—COMBINED BUREAU AND PRIE-DIEU, FORMERLY IN THE POSSESSION OF MADAME DE MAINTENON



No. XX.—PAIR OF ANTIQUE CHINESE GROUPS

consisting of a landscape and a seascape, a heavy border of gold vines suggesting a frame. In this connection, scoffers may turn up their noses at a *papier-mâché* specimen, arguing, forsooth! that it is of too early Victorian a nature to have any claim upon the serious attention of a true connoisseur. Under the circumstances, the reader might bear in mind that *papier-mâché* work has long been an honoured craft in Persia and in Kashmir, where it is known as *Kar-i-Kalamdani*, and that China and Japan have—almost from time immemorial—put paper pulp to a most artistic use. As to the card-trays, ladies' work-boxes, writing-cases, blotting-books,

card and counter boxes, tables and snuff-boxes, which were not uncommon in the first half of the past century, being "early Victorian," it must be remembered that a number of them were made prior to the year 1800, and that as far back as 1750 they adorned the *salon* of many a Parisian fine lady. Another point in their favour is that they are comparatively inexpensive, thus coming within the means of the ardent collector whose enthusiasm is less limited than his purse.

Such, then, is the collection which gladdens the eyes of Sir Alfred and Lady Turner, and of all who are privileged to examine it.





PORTRAIT OF FEDERIGO GONZAGA

BY FRANCIA

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Pottery and Porcelain

Sussex Pottery

By Mrs. Hemming

SOME time ago I wrote for THE CONNOISSEUR an article upon Sussex pottery. Since then I have found more specimens, and I think that a short account of them may interest some readers.

Before beginning the description of special pieces, it will be as well to remind readers that the old Sussex pottery is made of a red body; it is glazed with red lead, and sometimes stained almost black by the application of powdered manganese. The iron present in the Sussex clay often causes little black specks and splashes with metallic lustre to appear under the glaze. From a remote antiquity Sussex was celebrated for its iron castings. Pieces darkened with manganese were made at Burgess Hill, where there were formerly two potteries, one kept by a Mr. Norman, and the other by Messrs. Meeds. The last has only just been closed. Pots made at Chailey had many minute iron specklings upon them. There were pot-works also at Hellingley, at Uckfield, at East Grinstead, and at Brede.

No. i. is a large harvest bottle. Height, 15 inches. It is inscribed, "C. Stepney Wants Me Home." No doubt C. Stepney was an inn-keeper, and the inscription was a reminder to those customers who bought beer in his bottles. The old slip-potter of Staffordshire often indulged in humour on his vessels, and so did the potter

of English Delft. "C. Stepney's" bottle ranks with these in that way. It is a fitting companion to the other large bottle figured in my first article, inscribed, "H. Young, Sheffel Arms," which was bought at a sale at the old Sheffield Arms Inn itself.

No. ii. is a flask in the shape of a barrel. Height, 6 inches. The hoops are covered with a yellow slip. It is inscribed in yellow slip, "H. F. Foster," with rows of little dots above and below the name on one side of the projecting mouthpiece, which is pierced with two holes on either side for suspension. On the other side of the mouthpiece, and in an opposite direction, is inscribed, "DEC. TH 1865 23. EAST

GRINSTED." It will be seen from the photograph that in the arrangement of the words there was no room for the E of the word "the," also that the date of the year had to come before the date of the month, and that the A of Grinstead was dropped for convenience in spacing, but was put in in smaller type underneath as an afterthought. In these primitive contrivances of lettering this barrel reminds one of the pottery of a time far earlier than 1865. I bought it in East Grinstead, and I was told that the H. F. Foster of the barrel owned a pot-works there which is still carried on by his son.



NO. I.—HARVEST BOTTLE, 15 INCHES HIGH

The date is late ; but in all collections continuity is of interest, and one feels that the time is quickly coming when such innocently child-like productions as H. F. Foster's barrel, with its curious lettering, will be an impossibility.

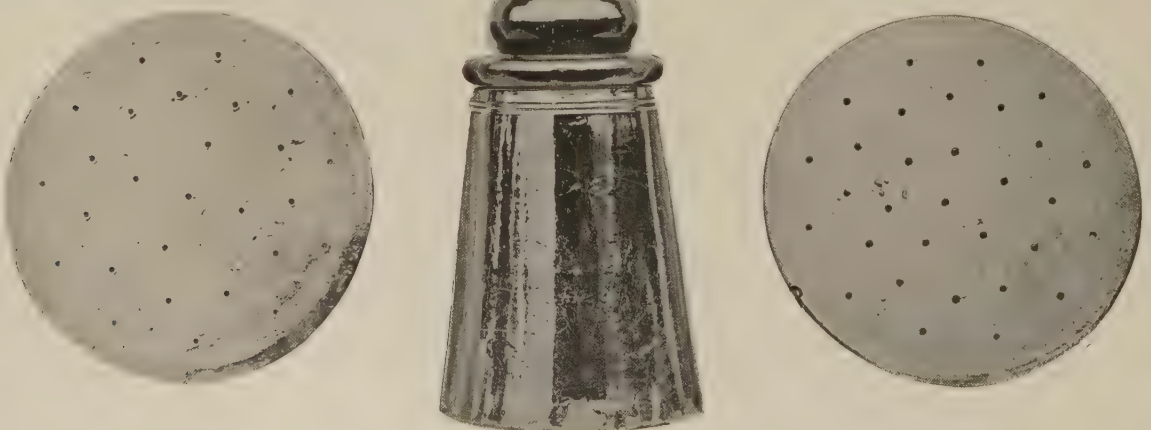
No. iii. represents a churn — height, 16 inches—and the round pottery discs on either side of it were called "butter bats." The stick in the churn terminates in a round piece of wood, pierced by eight large holes, through which the cream would splash. Butter was made by working this simple contrivance up and down in the cream until the butter came. The heavy, solid lid of the churn prevented splashing out and waste. The soft, new butter was then pressed between the round pottery bats, whilst the butter-milk ran out through the holes in them. It is interesting that an old Worcestershire woman, now aged eighty, told me that she had seen just such a pottery churn used when she was a girl. She was in service then at Hymley Hall with Lady Ward, the grandmother of the present Lord Dudley. Lady Ward was herself very old, and liked the old ways of



NO. II.—FLASK IN THE SHAPE OF A BARREL

right into the glaze. I tried to wash them away ; they disappeared, but always came out again when the jug was dry.

No. v. is the finest piece of Sussex pottery that I have ever possessed. In height it is 13½ inches to the top of the knob. It is a large jar, covered all over the body with a graceful design of branches and leaves in an inlay of yellow slip. Under the rim is inscribed, "Mr. Shoosmith, Caterbury 1809," with stars around the inscription. Just below the date is what appears to be a large capital P, but



NO. III.—A CHURN AND TWO BUTTER BATS

things. Every day it was the work of the dairy-maid to make in an earthenware churn enough butter to come to Lady Ward's table, and she was so particular that she would have no butter excepting what was made in this way fresh daily. The harvest bottle and the churn were bought near Hayward's Heath.

No. iv. is a jug of the make of Burgess Hill, deeply stained both inside and out with manganese. It is a rare shape in Sussex pottery ; in fact, it is the only one I have seen of that kind. It is very light and well potted. White stains from something it once held have bitten



NO. IV.—BURGESS HILL JUG

the tail of the P has run into one of the slip leaves; it may have been the initial of the potter. Round the lid are two lines of yellow slip and interlacing festoons of stars. The date 1809 appears again on the lid, but crosswise around the knob, as shown in No. vi. The potter who made this jar so loved his work that there are stars even upon the knob. The style of the jar, with the leafy adornments, is a departure on his part from old Sussex ways, and, as far as I know, it is unique. In the making of the lid, however, he remained true to the old Sussex pottery tradition of the star, the commonest of their devices. This jar must have been made for some special event; very likely it was a wedding present for Mrs. Shoosmith. I cannot discover any place of the name of Caterbury in Sussex. Perhaps it is some little known hamlet. But it is quite possible that Caterbury is another case of mis-spelling, as in No. ii., East Grinstead. Mrs. Shoosmith may have been a Sussex woman, perhaps



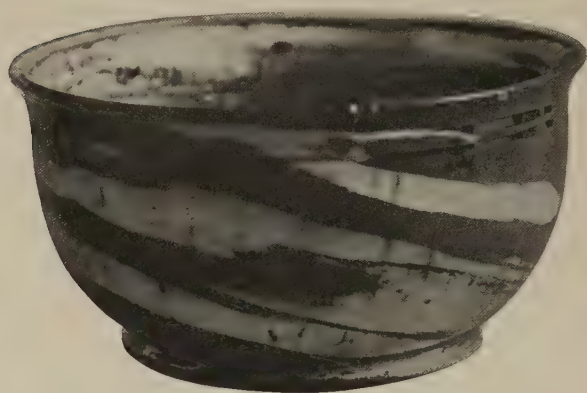
NO. VI.—LID OF JAR NO. V.



NO. V.—LARGE JAR, DATED 1809



were sold and the works were closed. These pieces were bought from his private house before the sale. I do not know how long ago they were made there, but I know that they were much valued. They are



NO. VII.—GOBLET AND BASIN OF SOLID AGATE

the potter's daughter, who, on marrying, was going to live at Canterbury, and so the jar was inscribed with the name of her new home. The jar is very strong and heavy, and it is glazed throughout. Small iron specklings are present, and in some cases they run right across a leaf. It is a pity that one cannot tell at which pot-works this masterpiece of its kind was made. Of course, the festoons of stars were much in vogue at Chailey, and it otherwise resembles Chailey work.

I have seen Sussex pieces that are finer in delicacy of design and of potting, notably a very fine punch-bowl with a border of crosses and circles, and a long inscription of rhyming verse, made by "Robert Burstow, Chailey South Common, 1761," in the possession of Mr. G. Norman, of Chailey, but this jar, in its effective boldness of design, approaches more nearly the powerful works of the slip-potter of Staffordshire.

No. vii. represents a goblet and a basin of solid agate, which were made at the potteries of Messrs. Meeds, of Burgess Hill, a pot-works of long standing. The last representative of that family died lately, and all his things

both successful and well-potted pieces, of the bright red clay, and mixed with a slip which is light yellow under the glaze. The body is dense, so that though the walls of them are thin, they are heavy in weight. The iron has streaked and speckled indifferently both the red clay and the yellow. I was able to prove that the pieces stained all over with manganese *were* made at Burgess Hill, as I saw several large harvest bottles, and I bought a candlestick of this kind from the Meeds sale. There were also portrait plaques in terra-cotta, and I saw two models of spaniels, cleverly executed, one in biscuit, one glazed. These also had been in the private collection of the late old man. I should say that the figures of the cobbler and his wife that I figured in my first article were made here, as both in method and in clay they resembled these pieces.

The glazed dog had very little iron speckling, as was the case with them; on the other hand, on all the solid agate pieces much more iron was present.

No. viii. — height, 5½ inches — represents a large two-handled posset pot, or loving cup, made in coarsely banded solid agate.



NO. VIII.—LARGE TWO-HANDLED POSSET POT

Sussex Pottery

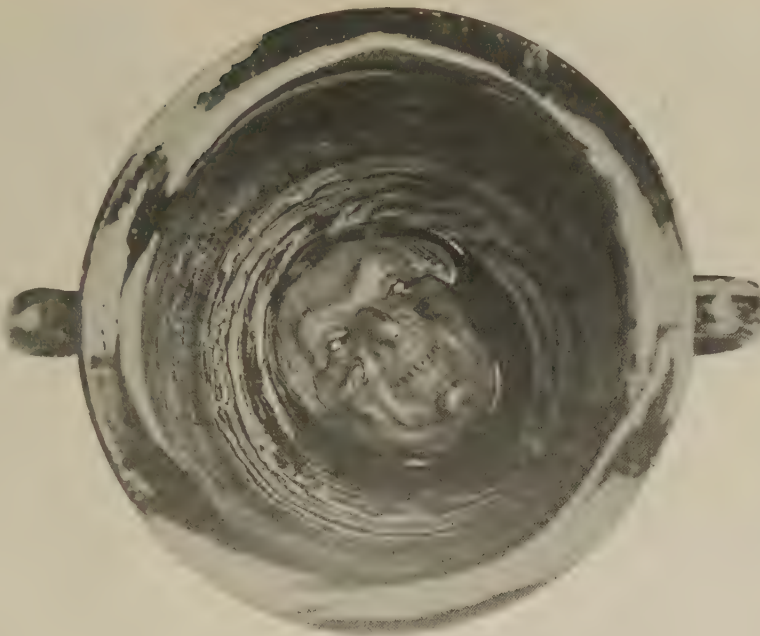
Within is a comic mask of an old woman in spectacles, as shown in No. ix. Outside it is decorated with two bands of incised notches. This was bought at the Meeds sale, and an old countryman seeing it, declared that in such vessels toasts were formerly drunk at harvest suppers.

No. x. represents two flat, circular flasks of solid agate, speckled with iron, pierced with holes for suspension. They measure respectively $8\frac{1}{2}$ inches and 5 inches in height. In view of what I now know of the Meeds pot-works, I should expect them to have been made there. The larger flask I bought in London, and the smaller one came from Groombridge, and was declared to

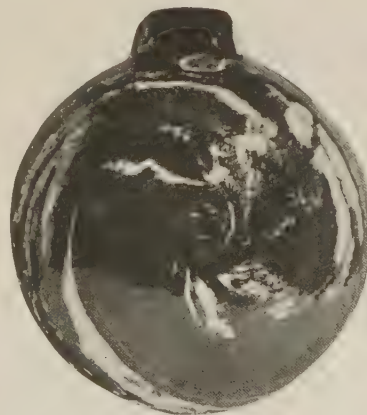
have been made there. There is a chest of drawers of solid agate in the Brighton Museum, inscribed "L.W.R., 1838," and also a flower-pot and two vases of striped and banded red and yellow clays made at Uckfield, and lent by Mr. Dawson. The Meeds pieces are all of a much brighter and clearer red and yellow colour than these Uckfield ones.

No. xi. represents a curious vase, in shape rather like a large round fir-cone. Height, $8\frac{1}{2}$ inches. For some distance down it is perforated with holes, probably to give admission to the stalks of flowers. I do not know where it came from, as I bought it in London; but in the Brighton Museum are two fir-cones much like it, made in the same way—perhaps clock-weights, which were made by Mr. Mitchell at Brede. Like these cone-weights, it is scarcely marked with iron at all.

No. xii. represents a double money-box. Height, 8 inches. One half of the circular part is made of red clay with a yellow lion's mask upon it; on the other side this is reversed, *yellow* clay and *red* lion. The stem is of fine solid agate of the two clays combined. Underneath it is inscribed in incised



NO. IX.—INTERIOR OF POSSET POT NO. VIII.



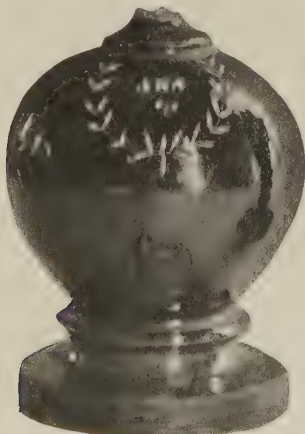
NO. X.—TWO FLAT, CIRCULAR AGATE FLASKS



No. XI.—VASE IN THE SHAPE OF A FIR-CONE

script, "Robert Smith Cooke mad this Bo 1844." There is no room for the "x" in box.

A very similar money-box is figured in Miss Jekyll's *Old West Surrey*. The shape is identical but that the stem is straight. Instead of the lion's masks it is incised with "Mary Smith 1837" and three rude trees. Miss Jekyll describes it as "coarse-yellow and brown-splashed earthenware." It is interesting that the name Smith occurs in both cases. This money-box certainly looks very much like the solid agate works of the Meeds pottery. I bought it in Guildford; but the dealer from whom I bought it thought it came "from Hayward's Heath way." It is to be



No. XIII.—MONEY-BOX, INSCRIBED "ANN"



No. XII.—DOUBLE MONEY-BOX

presumed that Miss Jekyll bought hers also in Surrey, as she speaks of it amongst the money-boxes sold formerly at fairs there; but that this was "the only one with a stem and foot that she had ever seen." It is easy to see that the ware of Sussex could penetrate northwards into Surrey.

No. xiii. is another money-box, inscribed "Ann," and the name is surrounded with a rather elegant little wreath. The knob at the top is broken. Ann being such a common name, it may not have been meant for any special child; but perhaps it was one of many to be sold at a fair. I bought it near Hayward's Heath, and it has every appearance of being a Chailey piece.

No. xiv. represents a pipe-head of a fine red dry body in the shape of a negro's head, which was made at the Meeds pot-works near Burgess Hill. It will be remarked that the negro's head is well modelled and full of character.



No. XIV.—PIPE IN SHAPE OF A NEGRO'S HEAD



On Collecting Peasants' Rings

By Rhode Knight

IN the April, 1911, issue of *THE CONNOISSEUR* it was our privilege to submit some illustrated notes on "Rings: Ancient and Modern." Owing to exigencies of space, the latter part of the subject was merely touched upon, and a brief passing reference had to suffice for the quaint, picturesque, and often

very beautiful rings worn by the European peasantry, and the equally quaint and picturesque annular ornaments of the natives of various Asiatic and African states. But, as we hope to show, this branch of the subject is of sufficient interest and importance to deserve

more extended notice, not only by reason of the artistic merit of the rings themselves, but the many illuminating and suggestive sidelights which they throw upon the tastes, fashions, customs, and superstitions of the past and present.

The subject possesses another important recommendation. The average collector, whose bank-balance does not admit of the purchase of the rare

and costly examples of ancient rings, will be able, should he turn his attention to the unpretentious trinkets of the Continental peasantry, to gratify his taste and form a most interesting collection by a comparatively modest outlay. Especially is this the case where one has the opportunity to travel. The touring season is at hand, and human birds-of-passage will presently be winging their flight to all quarters of the

Continent. Considerable charm and pleasure will be added to a tour if some time is devoted to searching for the rings of the neighbouring peasantry,

and by ascertaining at first hand the meaning of the varied and frequently very beautiful symbolism so often found—and sometimes where least expected

—on these adornments. To many minds a ring is not more suggestive than the primrose by the river's bank was to Wordsworth's rustic: it is a ring—and nothing more. But to act upon this view is to exclude one's self from the enjoyment of a world of romance. It



NO. I.—ITALIAN.
BRILLIANTS AND
WHITE AND BLUE
ENAMEL



NO. II.—ITALIAN.
SILVER-GILT,
EMBOSSED



NO. IV.—ITALIAN.
BRILLIANTS AND
DEEP BLUE
ENAMEL



NO. IIIa AND b.—ITALIAN. SILVER-GILT,
SET WITH RUBIES

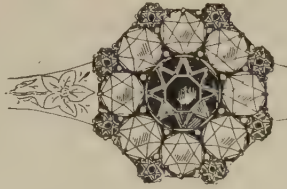


NO. Va AND b.—ITALIAN. SILVER-GILT,
SET WITH TURQUOISES



The Connoisseur

would, no doubt, be going too far to say that every ring has its story—a story, at least, worth listening to; but for him that hath ears to hear there is much to be learnt from these dumb yet eloquent trinkets.



No. VI.—ITALIAN. SILVER-GILT, RUBIES
AND DIAMONDS

The accompanying sketches will serve to indicate not merely the extent of the field to be explored, but the delightful variety of the treasures which may reward the diligent. The diversity of design is most remarkable—it is, in fact, well-nigh inexhaustible—and in many cases is equalled by the surprising beauty and delicacy of the execution. Unfortunately, not a few of the picturesque designs here illustrated have gone out of fashion and been replaced by more modern ornaments, inferior not only in point of design but of workmanship. Adapting



No. VII.—ITALIAN.
SILVER-GILT



No. VIII.—ITALIAN. SILVER-GILT, EMERALD
(WITH CLASPED HANDS) AND RUBIES

Longfellow's familiar lines, one might truly say—

"In the older days of Art
Goldsmiths wrought with perfect care
Each minute and unseen part."

Nowadays, the machine has replaced the skilled and conscientious craftsman; individuality is being swamped by the rising tide of conventional uniformity.

So far as beauty of design and artistic merit are concerned, the palm must certainly be awarded to the rings of the Italian peasantry. They reach a far higher standard of excellence than those of any other nation. Needless to say, the "gems" are, in most



No. X.—ITALIAN. GOLD PUZZLE-RING

cases, merely paste; nevertheless, the effect is exceedingly brilliant. Take Nos. i. and iv. as examples, in which the fire and sparkle of the diamonds is heightened by the contrast afforded by the rich deep



No. XI.—ITALIAN. DEVOTIONAL RING.
SILVER-GILT, EMBOSSED

blue of the enclosed panel. This happy adaptation of the "marquise" form has long enjoyed a wide popularity among the Italians, whose love for jewellery seems to have been inherited from their ancient progenitors, whose graceful models they frequently reproduce.

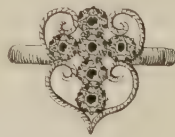
Examples of a more refined taste are depicted in Nos. iii. and v.—two rings of Tuscan origin. In both instances the shoulders are tastefully embellished with delicately coloured enamels—a branch of art in which Italian goldsmiths have long excelled.



No. XII.—MALTESE. GOLD, AND BLACK
AND WHITE ENAMEL

The Crucifix and devotional rings illustrated in Nos. vii. and xi. are interesting survivals of the great wave of religious sentiment which swept over Europe during the Middle Ages; and in a country like Italy, where sacerdotal influence is so powerful, it is not surprising to find these outward and visible tokens of faith still retaining their hold on the affections of the humbler classes. The mystic emblems once used by the early Christians have long since been discarded, and, for the most part, probably forgotten; but it is not unusual to find a representation of the Crucified on the peasant rings of Italy and adjacent States.

The survival of an ancient custom is even more strikingly exemplified in the Fede ring (No. viii.), the oldest and probably the most popular emblem of



No. IX.—SPANISH
(CORDOVA). SILVER-GILT,
SET WITH RUBIES



No. XIII.—ITALIAN. GOLD PUZZLE-RING

On Collecting Peasants' Rings

plighted troth ever suggested by human wit or fancy. The Rev. C. W. King, in his *Antique Gems and Rings*, records the fact that in the earliest known

and silver smiths have devoted their ingenuity to the construction of these tantalizing problems ; and unless the reader is blessed with the patience of Job, he will be well advised not to take one of these rings to pieces.



No. XIV.—ITALIAN. SILVER-GILT, SET WITH
PIERCED REVOLVING PEARLS

examples of wedding-rings, which, by the way, were of iron, the device of the clasped hands formed the bezel, thus anticipating, as it were, the truth expressed in Browning's lines—

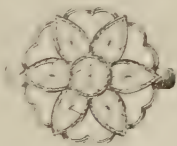
“ Hand grasps hand, . . .
And great hearts expand,
And grow one in the sense of this world's life.”

It may be suggested in passing that a collection of the betrothal and wedding rings of all nations would be not merely interesting, but would reveal a surprising diversity of form and symbolism, for it is only within comparatively recent years that so many of the



No. XV.—SPANISH
(SEVILLE). SILVER-GILT
OPEN-WORK, SET WITH
EMERALDS

The marvellous skill of the Maltese jewellers is very inadequately represented by our sketch of the ring shown in No. xii. Like their *confrères* at Genoa and Venice, but particularly the former, they excel in the delicate manipulation of precious metals, and no method of reproduction can do justice to the exquisite delicacy of their workmanship. The goldsmiths of Genoa specialise in dainty filigree work ; and a well-known writer, speaking of their productions, says : “ They make bunches of flowers from plates and wires of silver that counterfeit the delicate creations the frost weaves upon a window-pane.” The British Museum possesses an



No. XVI.—SPANISH (VALENCIA). SILVER-GILT, SET WITH CRYSTALS

Continental peasantry have abandoned their ornate nuptial rings in favour of the plain golden circlet.

Ingenuity rather than artistic skill distinguishes the puzzle-rings which, though first introduced in the seventeenth century, are frequently to be found not only abroad, but in the shops of London jewellers. They are interesting, therefore, as illustrating a fashion that once enjoyed a wide vogue. Even Chinese gold



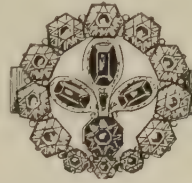
No. XVIIa AND b.—GERMAN. SILVER, SET
WITH A WOLF'S TOOTH AS A CHARM



exquisite ring of Genoese origin—a table-cut diamond set amid a most intricate pattern worked in gold wire. Every detail is a fascinating study. The mantle of the renowned Etruscans seems to have fallen on the shoulders of the Genoese, for to them the manipulation of gold thread, “ fine drawn as a hair,” appears to present no difficulties. And even their less costly productions display the same skill, ingenuity, and unwearied patience.



No. XVIII.—SPANISH. SILVER-GILT,
PROBABLY A WEDDING-RING



No. XIX.—GERMAN (WURTEMBERG). SILVER,
SET WITH RUBIES AND SAPPHIRES



No. XX.—GERMAN (BAVARIA). SILVER, GOLD
LETTERS ON CRIMSON GROUND



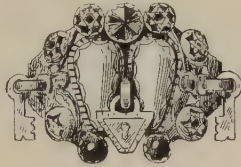
No. XXI.—GERMAN (BAVARIA). SILVER, GOLD
FLOWERS ON CRIMSON GROUND

The Connoisseur

The artificers must throw their very souls into their work.

The rings of the Spanish peasantry approximate in style to those of the Italians, a love for the ornate

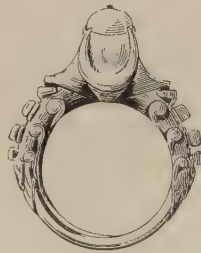
British and Victoria and Albert Museums, the most casual observer can hardly fail to be struck by the rugged strength of the designs. They present a Teutonic solidity, so to speak, in striking contrast to



No. XXII.—GERMAN BETROTHAL. SILVER,
SET WITH TEETH OF A FALLOW DEER

characterising both. As a general rule, however, the effect obtained in the former, though brilliant, or, rather, showy, is often crude and somewhat heavy, while the workmanship is distinctly inferior. Still, dainty specimens of the jeweller's art are to be found—such, for example, as that shown in No. ix., a cross formed with five rubies, a sense of lightness being imparted to the design by the fine corded scrolls.

What Fairholt, in *Rambles of an Archæologist*, describes as “a religious ring” is depicted in No. xviii. Much more probably, however, it is either a betrothal or wedding ring of



No. XXIII.—GERMAN
(BAVARIA). SILVER-GILT,
SET WITH A PEARL

the dainty lightness, grace, and delicacy of Italian work—a solidity thoroughly in harmony with the character of the race. And yet, strange though it may appear, poetic sentiment is often expressed in these somewhat rude ornaments. Take, for instance, the remarkable-looking ring figured in No. xxii. It is a betrothal ring belonging to the seventeenth and eighteenth centuries. Fashioned of silver, the shoulders being pierced with the open-work so characteristic of the period, two hearts are roughly symbolised by the



No. XXIV.—GERMAN (BAVARIA). SILVER
BETROTHAL RING

the eighteenth century, for the crowned and winged heart pierced by an arrow and partly surmounted by flowers—the whole device being carried out in gilt metal—is an emblem almost inseparably associated with nuptial as well as pre-nuptial rings at a time when the tendency towards the adoption of the plain hoop as the ensign of the “holy estate” was much less marked than it is in our day.

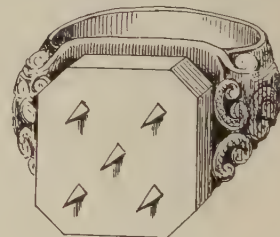
Turning now to the rings of the German peasantry, of which a bewildering variety may be seen at the



No. XXVa AND b.—GERMAN (BAVARIA).
SILVER-GILT, SET WITH GARNET, PEARLS,
AND TURQUOISES



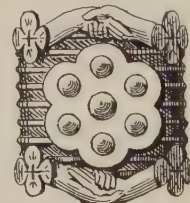
No. XXVIII.—GERMAN (BAVARIA). SILVER, WITH
STEEL BEZEL



teeth of a fallow deer, whose heart, according to a quaint old legend, is above all things pure. The keys and padlock are emblems frequently met with in German and Scandinavian rings; and the rubies and emeralds with which this trinket is embellished are very possibly significant of the



No. XXVI.—AUSTRIAN (TYROL). SILVER



No. XXIX.—SCANDINAVIAN. SILVER-GILT
WEDDING-RING



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3

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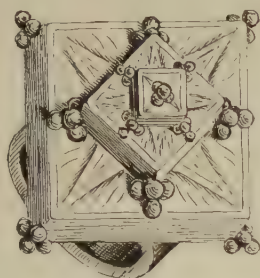
PORCELAIN KNIFE HANDLES

No. 1—Ginori (Doccia)
 No. 2—North Italian, probably Lenove, or possibly
 Vicenza Treviso, or even Lodi
 No. 3—Meissen, or possibly one of the small German
 Courts which followed the example of Meissen
 and Vienna

No. 4—Meissen, pronounced by Curator of "Johan-
 neum" Museum, Dresden, to date from 1720
 to 1740
 No. 5—Bow (?) Handle, Blade, and Mount all look
 like Bow
 No. 6—Chantilly or Menneçy

On Collecting Peasants' Rings

glory and tranquillity of true love. In *Les Bijoux, Anciens et Modernes*, M. Eugène Fontenay states that similar rings are still very common in certain districts in Germany. The bezel is not always adorned



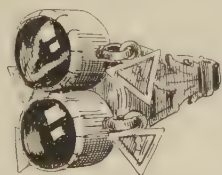
No. XXX.—SCANDINAVIAN.
SILVER-GILT THUMB-RING

the charm of peasants' rings, and, indeed, of rings generally, will be entirely missed if one is unfamiliar with the significance which used to be, and in many countries is still, attached to different precious stones. Amongst



No. XXXII.—SCANDINAVIAN.
SILVER-GILT WEDDING-RING

lovers in bygone days the language of gems was almost as comprehensive and expressive as the language of flowers; a poet styles them "the orators



No. XXXIV.—SCANDINAVIAN.
SILVER-GILT, SET WITH ONYX
AND CORNELIAN

of love"; and even the Church of Rome did not disdain, during the Middle Ages, to invest each jewel with a mystic or emblematic import.

Superstition and not symbolism is the note struck by the rings illustrated in Nos. xvii. and xxvii., for even the robust

with gems, but two teeth invariably form an integral part of the design.

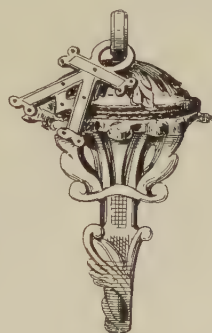
One word with regard to the mystic import of gems. Much of

good sense of the German peasantry has not always been proof against the insidious influence of charms and amulets. As everybody knows, the Latin races have from a very remote antiquity been saturated with a weak-kneed belief in the efficacy of relics, charms, and similar rubbish to ensure good and avert evil fortune; but this childish credulity was never

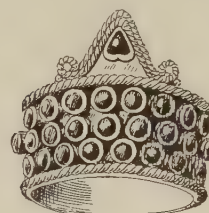


No. XXXVI.—LAPLAND.
SILVER-GILT WEDDING-RING

so prevalent north of the Alps. Still, like other oppressors of the human race, it contrived to force its way across those formidable ramparts and find many victims on the other side. In certain districts in South Germany a wolf's tooth set in silver

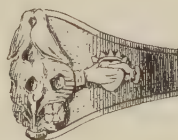
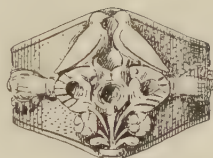


No. XXXI.—SWEDISH. SILVER-GILT
THUMB-RING

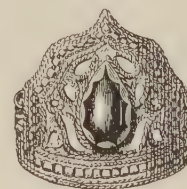


No. XXXVII.—BALKANS.
SILVER, SET WITH TURQUOISES

was—and is—supposed to be a preservative against epilepsy and other ills. So, too, was a piece of an ass's hoof or of an elk's horn; while to a toadstone, for long believed to be the legendary jewel carried by the toad in



No. XXXIIIa AND b.—SCANDINAVIAN.
BETROTHAL RING. SILVER



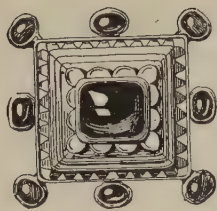
No. XXXVIII.—BALKANS.
SILVER-GILT, SET WITH A RUBY



No. XXXV.—
BALKANS. SILVER-
GILT, SET WITH
PEARLS



No. XXXIX.—
BALKANS. SILVER-
GILT, SET WITH
RUBIES AND EMERALDS



No. XLα.—GREEK.
SILVER-GILT, SET
WITH RUBIES AND
EMERALDS

turquoise. One of the most interesting chapters in the history of the ring is that on superstitions; and just as the mystic meanings associated with various gems open up a wide realm of poetry and romance, so these charms and amulets reveal the amazing depths of credulity to which the human mind has descended.

Faith and superstition are often strangely blended in the devices on Italian rings, but when religious sentiment displays itself in those of the German peasantry, it is of a simple, robust nature, untarnished by mysticism and



Nos. XLII., XLIII. AND XLIII.—FRENCH. SILVER-GILT,
OR SILVER AND COLOURED ENAMELS

fracas that disturbed the proceedings of the Society upon the Stanislaus. The latest developments of organized ruffianism, the Apaches of Paris, appear, by the way, to have borrowed a hint from the Bavarians, and now wear rings of steel or iron so fashioned as to be capable of inflicting a serious, if not fatal, wound.

Very distinctive in style are the annular adornments favoured in the past and present by the Scandinavian peasantry. Gems are conspicuously absent as a rule—a more popular or general style of ornamentation being an imitation



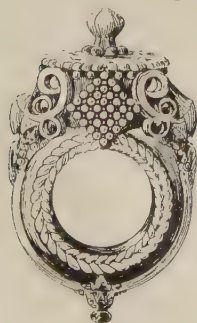
No. XLb.—GREEK.
SIDE VIEW OF NO. XLα



No. XLIVα AND b.—CEYLON. SILVER-GILT,
SET WITH RUBIES

fear. The rings shown in Nos. xx. and xxv. illustrate this. A mere black and white reproduction fails unfortunately to suggest the richness of the design in the former, the bezel consisting of rich crimson glass (an imitation, of course, of enamel), on which the letters IHS are inscribed in gold. An equally rich effect is obtained in this way in No. xxi.

In No. xxviii. the ring appears in a novel guise—that of a weapon of defence worn by the peasants of Upper Bavaria since the beginning of the eighteenth century. The octagonal bezel and the five projecting points are of steel, and a blow from this, if delivered by a strong arm, would certainly be more deadly than the "chunk of old red sandstone." was to Abner, Dean of Angels, in the famous



No. XLVI.—INDIA.
SILVER



No. XLVIIa AND b.—CEYLON. SILVER, SET WITH
CRYSTALS OVER COLOURED FOILS

of *repoussé*. This is noticeable in Nos. xxxii., xxxiii., and xxxvi. In a land so rich in poetic romance, it is but natural that symbolism should influence the embellishment—a symbolism sometimes peculiar to the country, and sometimes adapted from that of other nations. Southern influence is observable, for example, in No. xxix.,



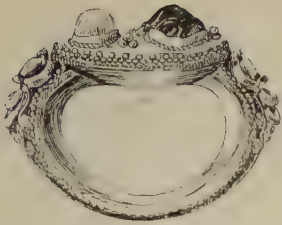
No. XLVa AND b.—CEYLON. SILVER-GILT,
SET WITH A TOPAZ, RUBIES, AND SAPPHIRES

though the design in general is characteristically Scandinavian. In No. xxxiii., again, we find an adaptation of an old device in the crowned heart, which, by the way, is frequently seen in English wedding-rings of the eighteenth century; while another—that of two doves above a heart pierced by arrows (presumably from Cupid's bow)—is embossed upon the bezel of No. xxxii., though these emblems are somewhat



No. XLVIII.—INDIA.
SILVER TOE-RING

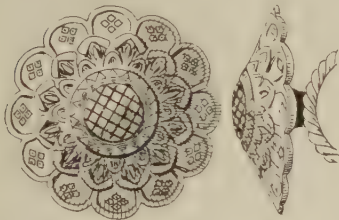
On Collecting Peasants' Rings



No. XLIXa.—JAVANESE.
GOLD, SET WITH RUBIES
AND CRYSTAL

the number thus indicating the extent of the bride's dowry.

Nos. xxx. and xxxi. represent men's thumb-rings, worn within recent times on festival occasions. The latter is a type occasionally found in Italy. The former is specially interesting from the fact that it is an exact reproduction in silver-gilt of the well-known gold ring in the Louvre which experts assign to the early fourteenth century. In the rings favoured by the Balkan peasantry, and, indeed, of Eastern



No. LI.—INDIA. BRASS

used to obtain a larger surface. Our sketches illustrate various types, though, needless to say, many others might be shown—a remark that also applies to the localities already mentioned.



No. LIIa.—
SUMATRA. SILVER

that disastrous war which cost Louis Napoleon his throne and France two of her fairest provinces. They enshrine a memory and express a hope. Owing, by the way, to a strange oversight, No. xlii. was publicly exhibited for several years before it was

hidden by the small rings.

Associated with these small rings, also to be seen in another wedding-ring (No. xxxvi.), is the curious local tradition that each ring originally represented a cow,



No. L.—ASHANTI.
GOLD

Europe generally, a lavish display of gems usually predominates, a shield-shaped bezel being

The three rings depicted in Nos. xli., xlii., and xliii. possess a somewhat pathetic interest. These and similar ones in silver or silver-gilt, and enamelled with the French colours, were largely worn by the peasants of Alsace

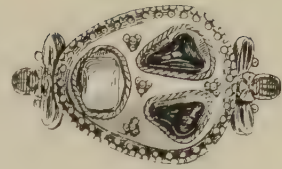
and Lorraine after



No. LIV.—BRITISH EAST AFRICA. IRON.
WORN BY THE AKI-KU-YU PEOPLE

observed that the ring was upside down. Glance at it in this position, and it will be seen that the French flags have become German! A remarkable coincidence, truly, but one that a superstitious mind might accept as an omen.

Collectors who are so fortunate as to be able to travel beyond the confines of Europe will find much to interest them in the richly ornate rings of Asiatic countries, more particularly India and Ceylon. A love for geometrical patterns is almost everywhere observable, but the rigidity of the design is artistically softened, if not entirely hidden, by the generous display of precious stones, whose varied hues impart great brilliancy to the ornamentation. The metal-work, too, often of a most elaborate kind, is exceedingly minute and delicate, reminding one in this respect of the productions of ancient Etruria.



No. XLIXb.—JAVANESE.
BEZEL OF NO. XLIXa



No. LIII.—NIGERIA. WOOD

The curious rings worn by less civilised races are also well worthy of attention. Some striking examples are shown in the accompanying sketches. These might be indefinitely multiplied, but space, or lack of it, forbids. We venture to hope, however, that these notes may be the means of directing attention to a subject which has, unfortunately, been too long neglected. But once its charm and fascination have been felt, it cannot fail to awaken a deep and lasting enthusiasm, and confer a keen and ever-growing delight.



No. LIIb.—
SUMATRA.
ANOTHER VIEW
OF LIIa

[Our special thanks are due to Dr. E. H. Reed, Mr. O. M. Dalton, and other officials of the British Museum, through whose courtesy we were enabled to inspect and sketch a large number of peasants' rings not at present exhibited to the general public.]



Tobacco Rapes, or Rasps

By W. Turner

COLUMBUS not only discovered America, but he found the use by the natives of the tobacco plant which has become of such universal adoption. His first voyage was in 1492, when the smoking habit was observed. On his second voyage (1494-6) a friar accompanied him, and he noticed that snuff-taking was practised. Thirdly, in 1502, the Spaniards saw that chewing the weed was also indulged in. These three modes of using tobacco have prevailed ever since, more or less, in most parts of the habitable globe. The South Americans, it is understood, had used it from time immemorial. They considered it medicinal, and the use of it at times of recurrent devotion was bound up with "solemn tribal ceremonies." One tribe was seen to use a peculiar tube shaped like the letter Y—the double end being inserted into the nostrils, and the other held over the fumes of burning tobacco. They also "snuffed" it in a powdered state, and the name given to it sounded like "tabaco." Later (1542-56) Benzoni, in his *Travels in America*, states that the Mexicans termed it "tabacco." There is merely a difference in spelling here and not in sound. But it shows that the plant was known to the natives over a wide area in that immense part of the continent of America.

Tobacco was first introduced into Europe in 1558 by a Spaniard—a physician named Francesca Fernandes—and the seeds of it were sent to Catherine de Medicis by the French Ambassador at the Portuguese Court. His name was Jean Nicot, and hence the word *Nicotiana* has been applied to the narcotic. The botanical order is *Solanaceæ*. It was supposed to have healing powers, and, in compliment to the famous queen, it was termed in France the *Herb de*

la Reine. At that time—mid-sixteenth century—the Europeans were subject to a kind of epidemic, which took the form of a dry stoppage of the nose. The modern medical man would probably diagnose it as a microbe, and deal with it accordingly. At that time, however, microbes and bacilli had not been "discovered"—even by that great discoverer, Columbus. The physician of the period fell back on tobacco, and, in the form of snuff, it became a craze to use it as a remedy for the troublesome disease of the olfactory nerves. Gradually the snuff habit became widespread, not only in France, but in England, and in other countries of Europe. The wealthy had most expensive articles made for their use of it. First, there were tobacco rapes, or rasps, and subsequently snuff-boxes. In our times these curios are much sought after.



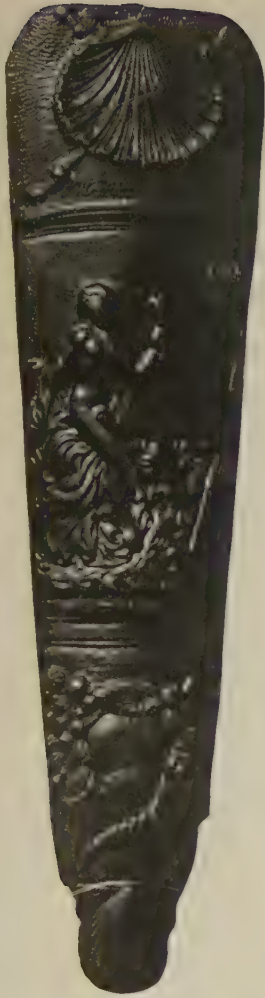
NO. I.—SILVER TOBACCO RAPE

At Christie's they go high—as, for example, in December, 1909, a snuff-box in vari-coloured gold, *temp.* Louis XVI., was sold for 110 guineas. The lid had a garden scene painted by Van Blarenberghe. Another circular box, same period, set with miniatures

of scenes from Alexander the Great's life, fetched 200 guineas; and one of the time of Louis XV., mounted with mother-of-pearl, brought 68 guineas. Of course, many inferior kinds, artistically and chronologically, have gone much cheaper than that.

Inter alia, let me state that the use of tobacco was first brought into England by Governor Lane, of Virginia, in 1586, so that the use of it must have prevailed in North America, as well as in the Columbian South. Ralph Lane and Admiral Drake brought the materials and presented them to Sir Walter Raleigh. Contrary to the general belief, however, it seems to be the fact that it was Lane, and not

Tobacco Rapes, or Rasps



NO. II.—STEEL TOBACCO
RAPE FRONT VIEW

Raleigh, who first smoked the "calumet of peace" in England.

When the tobacco rape itself was first used in England seems to be uncertain. The tobacco leaf was first introduced in 1586 from Virginia, but my "Lady Nicotine" was introduced to Spain in 1558, and was said to have been used in France, *circa* 1560, in the shape of snuff. There was not such ready intercourse with France and Spain then as now, and there was much ill-feeling between our people and the Spaniards, especially in the "spacious days" of Good Queen Bess. Still the commercial intercourse by means of sailing vessels must have been considerable, and it seems incredible that Englishmen did not learn the virtue of the narcotian weed for the long period of a quarter of a century, as it had developed on the continent of Europe.

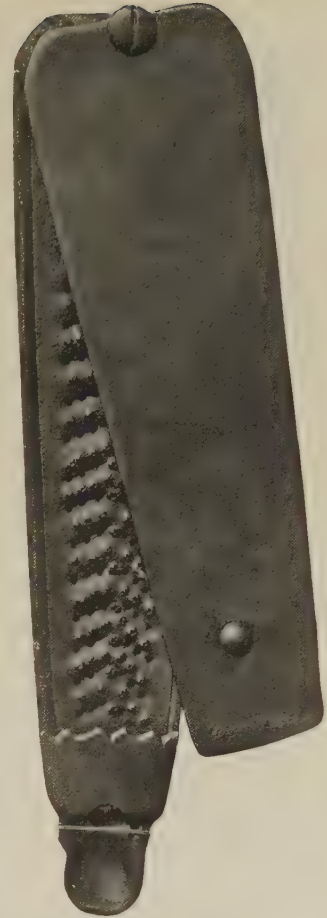
Be that as it may, the rape, or rasp, now illustrated (No. i.), of about 1680, was probably not the first, or even the type of the first, produced in England.

Tobacco rapes, or rasps, were invented for the use of those persons who were addicted to the habit of snuffing the powder made from the tobacco leaf long before it became an article of such common use as to be ground and supplied in a commercial way in shops. For this purpose a small grinding machine was invented to be carried in the pocket. The tobacco dried leaf (or leaves) was bound up into the form of "carottes," and the rasp applied to the end of the bundle thus tightly rolled up. The French called the result *tabac en poudre* or *tabac râpé*; that is, rasped or grated. Evidently our word, "tobacco rape," comes from that root; but we mean the grinder, and not the thing ground. To distinguish the latter we have invented (or adapted) the word "rappee," meaning snuff of a certain sort. The use of tobacco, in any form, in the sixteenth and seventeenth centuries,

must have been circumscribed because of its expensiveness. The common people could not afford it. Therefore it was that a period of over a century and a half must have elapsed in England before it became an article of such general use as to be manufactured for extensive commercial purposes. That period of time was well on in the eighteenth century, for we find such an article (No. ix.) of extensive size, as a receptacle for snuff, placed on the counter of a public-house for the gratuitous use of its customers, in the year of grace 1742.

Regarding the specimens, as illustrated herein, it is of great interest to notice their evolution, in a chronological sense, so far as we can grasp the points of difference. In the case of No. i., unfortunately, it has no date upon it, but its expert and learned owner assigns it to the time of Charles the Second (*circa* 1680). That would be just six years under the century after the time of introduction of tobacco into England. It is of silver, and weighs $4\frac{1}{2}$ ounces. The rape, or rasp, was contained in the larger division or chamber, and the smaller one formed the receptacle for the snuff, which was ground out in the former, and projected into the latter by an aperture in the septum, which divides the two cavities under the hinge, and which disappears from view when the lids are closed down. This rape is without ornamentation, except the engraved hinge; but it is of excellent workmanship.

No. ii. is assigned to the first quarter of the eighteenth century, perhaps about thirty or forty years in sequence to No. i. The workmanship is far advanced upon that of its predecessor. It is of chiselled steel, and a very fine example. The engraved surface is quite artistic both of the figure and the drapery. The illustration shows it both in front and rear. There is no separate chamber for the snuff, which would be



NO. II.—BACK VIEW



NO. III.—IVORY RAPE
FRONT VIEW

his own snuff; but the habit of taking that narcotic had become general about that time (*circa* 1760), and was made by grinding for commercial purposes. These three specimens were used by the more wealthy classes of the period.

Meantime, we have more humble specimens—as, for instance, in No. iv., which was made of wood and inlaid with fine zig-zag lines of brass, on which the date is recorded, namely, that of 1757. It is, of course, less aristocratic than

jerked into the shell-shaped cavity at its end, and thence applied to the nasal organ by means of the finger and thumb.

No. iii.—the production of this rape would be about the same time as No. ii., only a little later on. It is of ivory, and beautifully carved. The cupid and the female figure (of great vitality) indicate fully that the workman who engraved it was a real artist, whether educated or not. There is a box at the upper end closed with a trilobed cover. The owner of this rasp, no doubt, prepared

the three specimens previously recorded. Nevertheless, it is a handsome object. No. v. is the twin part of No. iv., showing the rasp more distinctly.

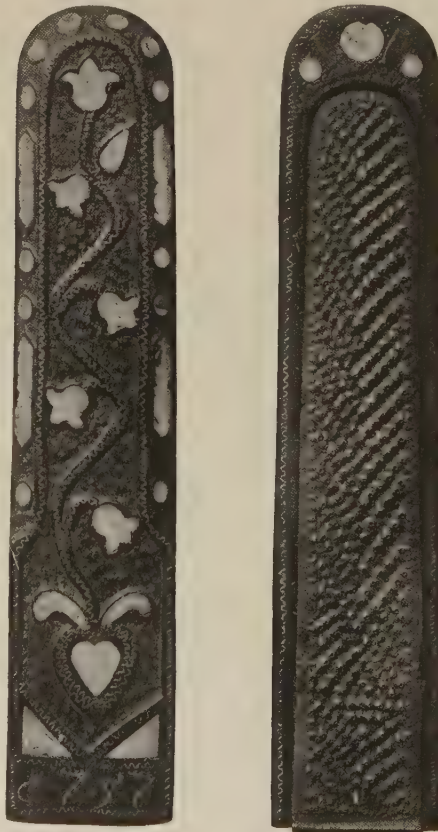
In No. vi. is seen a humbler specimen still, made of wood, slightly decorated with a stamped ornament. The sliding cover is half out to show the rasp within. When closed both sides are alike. It is in good condition, undated, but probably an early specimen. No. vii. represents a still humbler specimen. Perhaps it was home-made, so



NO. III.—BACK VIEW

to speak, by a peasant who had acquired a taste for snuff, like the Scottish shepherds with their extensive “mulls.” This variety of the rasp was fastened into a horn handle like an old-fashioned knife or pocket-comb.

No. viii. is another variety, and should be viewed in conjunction with No. ix. Both belonged to [a public-house, *circa* 1742. This rasp, or rape, is of the very large size of 18 inches. In those days it was the custom to supply the visitors to Boniface with a present of a pinch of snuff in order to induce more “custom.” It was probably the offshoot of a good old



NOS. IV. AND V.—RASPS OF WOOD TWO VIEWS

Tobacco Rapes, or Rasps



No. VI.—RASP OF WOOD

serve a friend at a pinch. This note concludes the description of the rapes now illustrated. Then comes the sequence of these rasps in a kind of natural order—that of the snuff-box. But No. ix. is rather the contemporary of No. viii. It represents the large box which was filled up every day and placed on the counter of a public-house. This one is $6\frac{1}{2}$ inches in diameter, so that it must have held a considerable quantity, representing some labour in grinding the snuff to fill it up for the day's consumption. It is formed of turned wood. That may be said to have been the introduction of the snuff-box period in Britain.

English practice to give the traveller a crust of bread-and-cheese if ale was ordered. I have experienced that kind of hospitality myself at a country inn in the Midlands. In the case of the snuff-rasp and box, it was the habit of the proprietor or his tapman to grind the tobacco leaf every day, fill up the large box on the counter, and invite his customer to have a pinch of snuff. Hence the proverb, probably, that only he was the true man who could

But the evolution of it was not developed for a number of years afterwards.

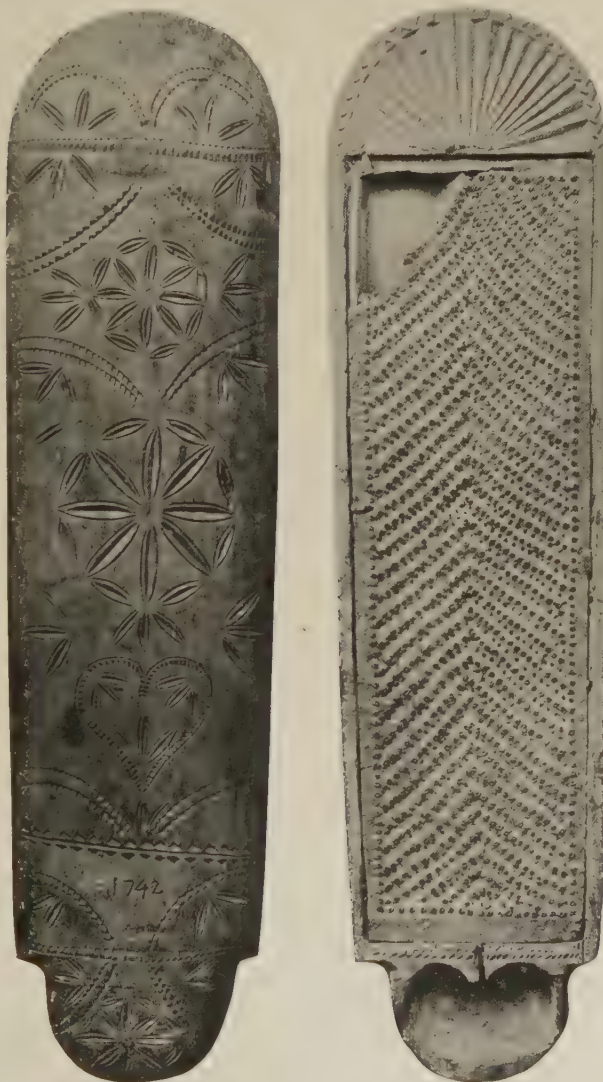
As the habit of snuff-taking became general the commercial element intruded, and grinding out the pungent powder from the leaf was done in a wholesale manner. Hence the rasp was soon outclassed, and, for convenience of carriage, the smaller snuff-box was made more extensively to suit the means of individuals. This development took place about the first



No. VII.—PEASANT VARIETY

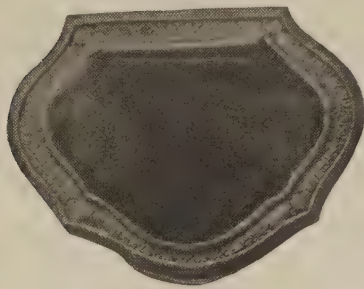
decade of the latter half of the eighteenth century.

In No. x., a silver one, dated 1759, we have an early specimen. On the lid is a piece of Scotch pebble—the toad's back. The trilobed form of the box is doubtless derived from the shape of that on the ivory rape (No. iii.), and which was a development of the shell seen on the ends of No. ii. This style of box must have been very fashionable for a few years, judging from the number of survivals. No. xi., of gold, with toadstone pebble on lid; and No. xii., of silver, are similar survivals. No. xiii. indicates a departure in form, and is made of Sheffield plate, lined with tortoiseshell. It is dated 1760. Sheffield plate



No. VIII.—PUBLIC-HOUSE SPECIMEN

came in a few years previously, and was at first silvered on one side only of the sheets. But in this case the box is lined with shell. Doubtless it marks the period of the decline of the tobacco rasp and its offspring — the trilobed, shell-formed snuff-box. It was really the advent of the circular snuff-box of Sheffield plate, and before, of course, it had reached its ultimate perfection.



No. X.—SILVER SNUFF-BOX

rasp inside, visible in the illustration herewith. The curious thing about it is, that it is of the later date of 1795. It was in all probability used by someone of conservative habits, who continued the practice which had been generally abandoned about

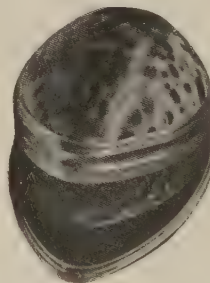


No. XII.—SILVER SNUFF-BOX



No. IX.—PUBLIC-HOUSE SNUFF-BOX

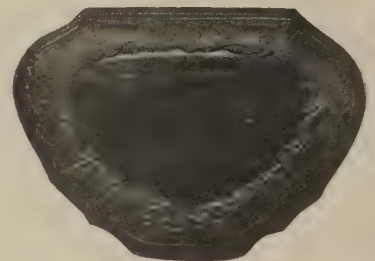
The last object to illustrate is a very interesting one. It is No. xiv. of our series, and is a snuff-box formed of a cowrie shell fitted with a silver mount, and having a



No. XIV.—COWRIE SHELL BOX

general use, is $6\frac{1}{2}$ inches diameter. All the others were for private use. In the case of Nos. ii. and iii. the separate parts are of the same length. The apparent difference in the reproduction is owing to the parts being photographed separately, and not done to scale.

[All the specimens illustrated herein belong to the collection of Mr. Drane, of Cardiff, to whom my thanks are due for permission to photograph them, and for his lucid descriptive notes thereon.]



No. XI.—GOLD SNUFF-BOX



No. XIII.—SHEFFIELD PLATE BOX

forty years previously.

The objects Nos. x. to xiv. are about an average of 3 inches in size across. The rasps, or rapes (six), Nos. i. to vii. run from 5 to $8\frac{1}{2}$ inches long. No. viii. is 18 inches in length, and its giant companion snuff-box (No. ix.), for the public-house counter and

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT (No. 1).

DEAR SIR,—Will you kindly reproduce the enclosed photograph in THE CONNOISSEUR? Perhaps some of your readers will be able and kind enough to say who the lady is, and the name of the painter. The panel is oak, and is inscribed in Latin, giving the age of the lady, and the date of the portrait (1600).

Yours faithfully, GEO. TEMPLE.

PEWTER
CASTOR-OIL
SPOONS.

DEAR SIR,—I was much interested in Mr. Percival's note and drawings of one of these spoons in THE CONNOISSEUR for March, page 119. I have a fine example in silver, which answers part of Mr. Percival's question. It is stamped on the upper side of the bowl, "C. Gibson, Inventor," and bears the London hall-mark and date-letter for 1828.

Mr. Percival does not mention—though his drawings show—that the stem is *hol-low*, so that by

placing a finger on the orifice at the upper end the oil is retained in the bowl without spilling a drop until the spoon is sufficiently at the back of the patient's tongue, when, by lifting the finger, the oil is at once discharged. It is on the same principle as the curious little glass "Toddy lifters" occasionally to be found in curiosity shops.

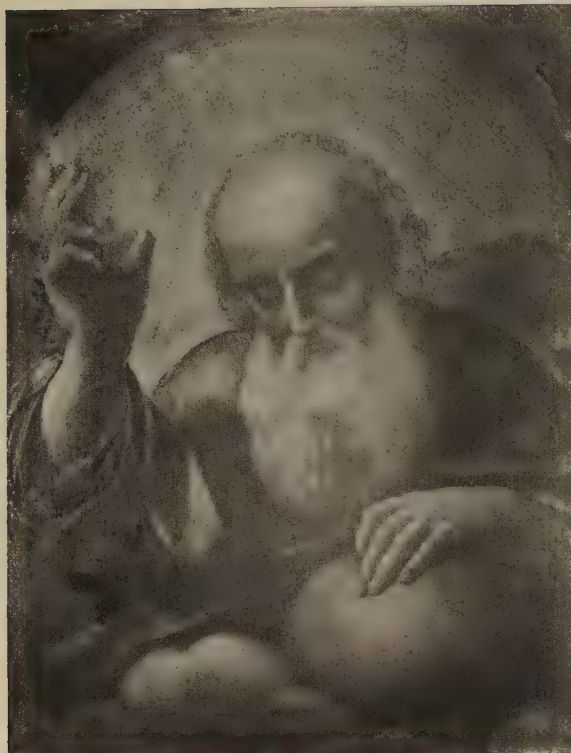
I am sorry to add that the bowl of my specimen bears a series of marks evidently caused by the teeth of former victims. It was bought at Lynton, North Devon.
Yours
faithfully,
CHAS. A.
BRIGGS.

PEWTER
CASTOR-OIL
SPOONS.

DEAR SIR,—Referring to a query in your March number by Mr. Percival *re* old pewter castor-oil spoons. These were common instruments of torture in the nurseries of bygone ages. Many were the doses of Gregory powder and other nauseous stuff



UNIDENTIFIED PORTRAIT (1)



UNIDENTIFIED PAINTING (I)

that some sixty years ago were administered to me through such an agency. My nurse would get a firm grip on my scruff with her left hand, force the spoon between my teeth, and then blow down the hollow handle, and send the stuff into my choking throat. When I reached boy's estate, in a spirit of revenge I threw the hateful thing into the fire—an act of vandalism I now greatly deplore.

Faithfully yours, A. RADFORD.

CASTOR-OIL SPOONS.

DEAR SIR,—I have a castor-oil spoon similar to that described and illustrated in *THE CONNOISSEUR* for March. Mine, however, is engraved with a "Crown and GR," also "Hunters Patent." When the thumb is held over the end of the spoon the oil is prevented from running from the bowl; removing the thumb releases the oil at the desired time.

Yours truly, G. W. SNOOK.

STAINED GLASS BY WILLEMENT.

DEAR SIR,—Is there any book giving a complete list of the stained glass executed by I. Willement (or Wilmhurst)?

"WILLEMENT."

UNIDENTIFIED PAINTING (NO. 1).

SIR,—I enclose a photo of an oil-painting in the possession of a member of my family, hoping some

reader of *THE CONNOISSEUR* may be able to identify the person it represents, and the artist. The subject is, in the opinion of some who have been consulted, *Creator Mundi*.

Faithfully yours, H. MILLER.

UNIDENTIFIED PORTRAIT.

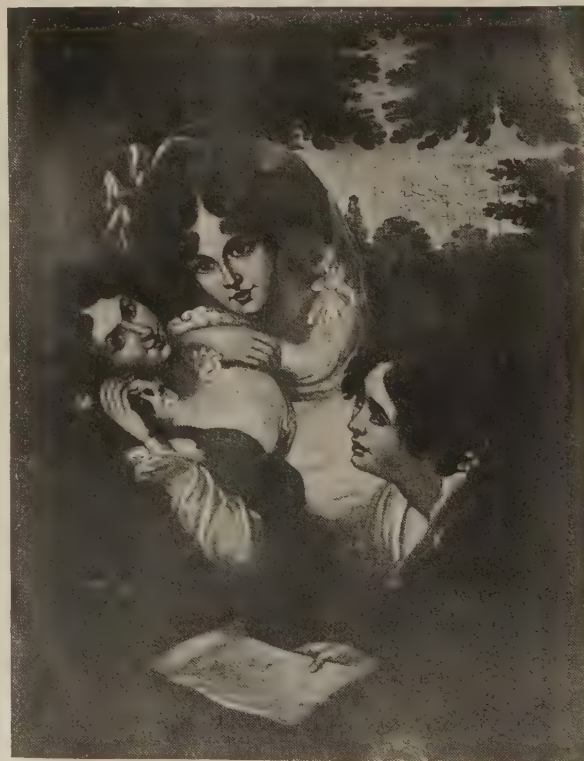
DEAR SIR,—I am writing to suggest that "Unidentified Portrait" (4) in the February number of *THE CONNOISSEUR* is in all probability St. Sebastian. As far as I can judge from the reproduction, he is holding an arrow in his right hand, and in so many early Italian pictures he is represented as a richly-clad, somewhat effeminate youth.

Yours faithfully, W. HICKSON.

PAINTING ATTRIBUTED TO G. H. HARLOW.

DEAR SIR,—Being a subscriber to *Sale Prices*, I should esteem it a favour if you would kindly examine photo enclosed of a picture in my possession—subject, *The Proposal*. In *THE CONNOISSEUR*, February, 1909, No. 90, you give a plate of an engraving of the subject by Harlow. I should be glad if you would let me know who is the owner of the picture, so many picture-lovers having seen mine who seem very confident that my picture is not a copy. Size of canvas, 17½ in. by 13½ in.

I remain, yours truly, J. W. BUTTERFIELD.



PAINTING ATTRIBUTED TO HARLOW



HAYMAKING
PAINTED IN WATER-COLOURS
BY WILLIAM HAMILTON, R.A.

Notes and Queries

UNIDENTIFIED PAINTING (No. 2).

DEAR SIR,—I enclose a photograph of a picture of two flute-players, and shall be glad to have any information concerning it. The picture is 18 in. by 14 in. It is apparently an eighteenth-century work, and elaborate in detail. It is, as far as I can identify it, a representation of Frederick the Great and of Johann Joachim Quartz.

W. H. QUARRELL.

ENGRAVING BY P. H. SCHUT.

DEAR SIR,—In the March number of your Magazine Mr. Charles A. Hill asks information concerning an engraver, P. H. Schut (not F. H. S.), who made the engraving which is reproduced on page 179. The artist's full name is Pieter Hendrik Schut, born 1619; died after 1660. He worked at Amsterdam for Claes Jansz. Visscher, the famous art-publisher, and his engravings are all very interesting and well finished.

Besides the one reproduced, he made views of the city of Amsterdam in different sets, views in the province of Zeeland, twenty-four views of various towns (among which one of London after the fire of 1666), and biblical prints.

Yours faithfully,

BERNARD HOUTHAKKER.



UNIDENTIFIED PAINTING (2)



UNIDENTIFIED PORTRAIT (2)

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I am sending you photo of an oil-painting which I bought a few years ago; it is full three-quarter size, and very well painted. I have been told it is painted by either Sir Thomas Lawrence or Sir Henry Raeburn. Shall be glad if you will have the photo put in your Magazine, as some of your many readers may know whose portrait it is, and who was the painter.

The gentleman I had it from bought it at a sale near Bewdley, Worcester.

Yours faithfully,

WM. HYSLOP.

UNIDENTIFIED PORTRAITS.

DEAR SIR,—In answer to your query as to the Unidentified Portrait (1) in the March number of THE CONNOISSEUR, I write to say that I fancy it is a portrait of *Peter the Great of Russia*.

Unidentified Portrait (2) is that of an Austrian of the late eighteenth century. I have often seen the face before, but cannot at once place him.

I am, faithfully yours,

C. A. F. RADFORD.

PAINTINGS OF ST. URSULA.

DEAR SIR,—I should be glad if you can answer this query: Were any paintings of St. Ursula supposed

The Connoisseur

to have been burnt in the fire at the church of San Giovanni à Paulo in Venice in 1867 (October)?

Yours faithfully,

THOS. A. SHAW.

UNIDENTIFIED PAINTING, JUNE, 1911.

DEAR SIR,—Referring to the unidentified painting supposed to represent "Charity" reproduced in your issue for June, 1911. I have since made a most interesting discovery, the initials A. V. having been found in red on the left-hand side of the painting. They have at one time apparently been painted over, and have only now appeared, owing to repeated cleaning, during all the seventy or eighty years it has been in my family's possession.

Perhaps some of your readers can inform me (1) if the Old Masters were in the habit of initialling their pictures; (2) if so, to whom these initials might apply; and (3) the best steps to take to establish the identity of the artist.

Yours faithfully,

JOHN B. INNES.

STANFIELD'S "TRAFALGAR."

DEAR SIR,—I note the paragraph on page 198 of your March number concerning Naval Prints, and having purchased a few years ago what I supposed to be the original water-colour drawing of Stanfield's *Trafalgar*, with a steel engraving naming the vessels, I should like much to know whether there is any oil-colour of the same, or if I am the sole possessor of his picture of the battle. I have heard that the United Service Club has a picture of the battle, but think, if so, it is by another artist (Wyllie)—a well thought out work, but not comparable to Stanfield's, who was a naval officer in his earlier days.

Yours with thanks,

HENRY HAES.

ENGRAVING BY P. H. SCHUT.

DEAR SIR,—With reference to your enquirer's desire to ascertain more about his engraving of the departure of Charles II. from Scheveling, I find from Le Blanc's *Manuel de l'Amateur d'Estampes* that the picture was drawn and engraved by Pieter Hendrick Schut, who is described as "a drawer and engraver working at Amsterdam about 1660," so that there would be no original picture from which the engraving was made; otherwise, I take it, the painter's name would appear on the print.

The list of P. H. Schut's works is as follows:—

- (1) Départ du roi Charles II. Qr. in-fol. en Larg.
- (2) Vue de Londres. In-fol. en Larg.
- (3) Vues des Principales Villes de l'Europe. Suite de 24 p. en-fol. en Larg.

(4) Vues d'Amsterdam. Suite de 8 p. In-fol. en Larg.

(5) Les Principales Villes de Flandre et de Brabant. 29 p.

(6) Villes et Maisons de Gentils hommes de Ze'lande. In-fol.

Yours truly,

RANDLE L. MATHEWS.

POSY RING.

DEAR SIR,—I have a posy ring bearing the inscription "Inconstant Neuer *," and marked with a monogram, apparently d R within a shield. Is there any means of ascertaining its approximate date? The use of the letter "u" in place of "v" might give a clue.

The ring was found in a field in Sussex some years ago, but it has been mutilated by a clumsy jeweller, unfortunately, so that it is of little value except as a curiosity.

Yours faithfully,

W. G. WALLACE.

PORTRAIT BY KNELLER.

SIR,—Noticing Mr. H. D. B. Weston's remarks in the March issue, page 176, permit me to observe that the Foundling Hospital has a portrait of Handel by Kneller—or rather had one many years ago—and it is, I presume, still there.

As Kneller is not likely to have painted two, the one enquired about would seem to be more likely a copy of the Foundling picture.

Yours faithfully,

G. W. YOUNGER.

THE PAINTER'S FUNERAL.

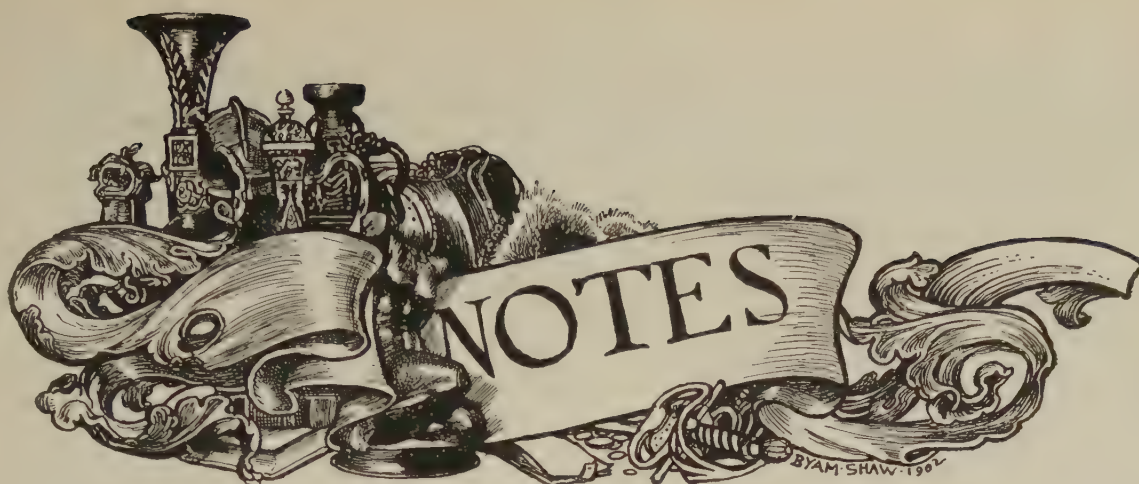
DEAR SIR,—In 1749, on the death of Joseph Van Haecken, the drapery-painter for Kneller, Hudson, Ramsay, and the chief artists of the time, excepting Hogarth, appeared a rough kind of etching with portraits of the various painters of that period as mourners. This print has been generally ascribed to Hogarth. I should be very glad if some reader could inform me where I might see a copy. There does not appear to be one in the British Museum.

JOHN LANE.

THOMAS HUDSON'S PORTRAIT.

DEAR SIR,—I shall be obliged if any reader can direct my attention to any portrait of Hudson, the artist. There is no record of an engraved portrait of him, and the only one I can find any trace of is a slight drawing in youth by Jonathan Richardson, the elder, whose pupil he was, and whose daughter he eloped with. It is remarkable that there is no record of a painting by himself, since both Reynolds and Opie painted themselves about a hundred times.

JOHN LANE.



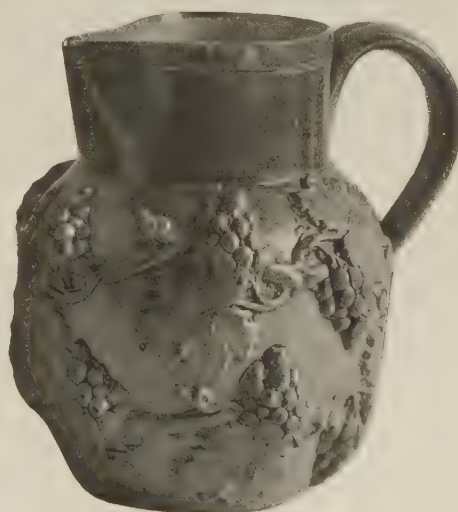
THE accompanying illustrations represent four pieces of Mortlake stoneware, made at the small factory owned by Mr. Joseph Kishere at the end of the eighteenth century, and which was still in existence in 1811. All these specimens are of a good quality, compact stoneware, and the salt-glazing upon them is fine and regular.

The mug in No. i. has the usual hunting-scene; this time it is a stag-hunt. The further decoration of acorns is pleasing and suitable for such a typically English beer-mug. The handle is "nipped," as in early pieces. Underneath this mug is impressed the name Kishere. The jug in No. i. has a bold decoration of vine-sprays, and it is curious that these sprays are applied upside down, with the bunches of grapes hanging upwards. Underneath is impressed, "Kishere Pottery, Mortlake, Surry."

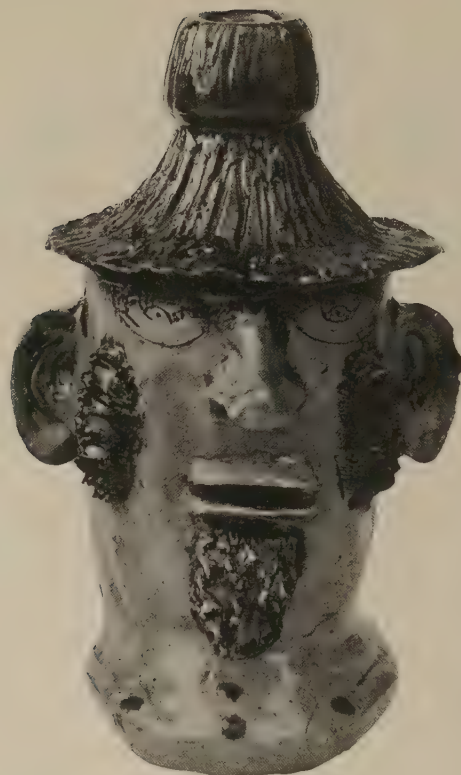
No name is attached to the two curious bottles illustrated in No. ii., but they were sold by a man

whose grandfather was working at Kishere's pot-works until it closed, and they had been handed down in the family as the Frenchman and the Englishman. Both bottles have handles behind, and the body is of a pale yellowish stoneware, whilst the hair and hats are of a deeper tone of yellow. They resemble the colour of some ginger-beer bottles. The shorter, squatter bottle, which is the Englishman, has been broken across the base, and has been mended with cobbler's wax. Underneath the Frenchman is incised F.A., probably the initials of the potter who made these two grotesques, and who was proud of his work. The height of the Frenchman is $7\frac{1}{4}$ inches.

THE interesting miniature of Charles I. has a perforated paper mount cut in the extraordinarily minute style which was executed in the seventeenth century. At this early date the delicate cutting which led



NO. I.—MORTLAKE STONEWARE MUG AND JUG



NO. II.—MORTLAKE STONEWARE BOTTLES

up to the silhouette cutting of the following century was probably begun by the monastic craftsmen, who, deprived by the powers of the printing press of their usual work of manuscript writing and illuminating, used their time and talents in other channels.

Elaborately cut vellum pictures and borders full of ecclesiastical symbolism are occasionally to be found of this date. Some are signed; a few dated in the vellum cutting. Scenes from the lives of the saints, with instruments of their martyrdom and other accessories, characterise such specimens. A good example of the ecclesiastical type is a St. Benedict pen-knife cutting of the seventeenth century. An elaborate border shows open blossoms, cornucopia, and arabesque patterns. Within this frame-like edge is the saint seated in contemplation beneath a tree, on whose branches are birds, squirrels, and other woodland creatures.

Round the Royal Stuart miniature are flags, banners, lances, and cannon. A motto is on the ribbon, and a grotesque fan beneath. The whole is surmounted by the royal crown, supported by winged angels with trumpets.

Perhaps the most minute work is shown in the garland, with four open many-petalled flowers, which forms a complete wreath round the head. The whole work is framed in a fine tortoiseshell frame richly bevelled.

THE gorgeous luxuriance of the Italian Renaissance, which has furnished us with so many superb works in the broader fields of art, is no less conspicuous for the beauty with which it endowed even the most subsidiary articles of the home. Household objects, formerly of the most bare and obvious construction, renewed themselves in a more exquisite form; magically conjured into grace, and ingeniously adorned by every application of fable, poetry, or mythologic romance. The Cinque-Cento period of the Italian Renaissance, to which these exquisitely curved bellows belong, marks indeed the triumph of the artistic hour. The genius of the period, so inexhaustible in decorative extravagance, then gave its alms of loveliness to even the humblest cadet in the domestic service. Every detail of life was irradiated and apotheosised by the touch of the overwhelming wave. Never before has the spirit of any age so literally interpreted Emerson's æsthetic message:—

“Give to barrows, trays, and pans,
Grace and glimmer of romance.”

An ineffable grace and glimmer has indeed stolen over even the minor works of the Renaissance, and, if we remember even Gulio Romano could turn to design small secular articles, and Della Robbia work



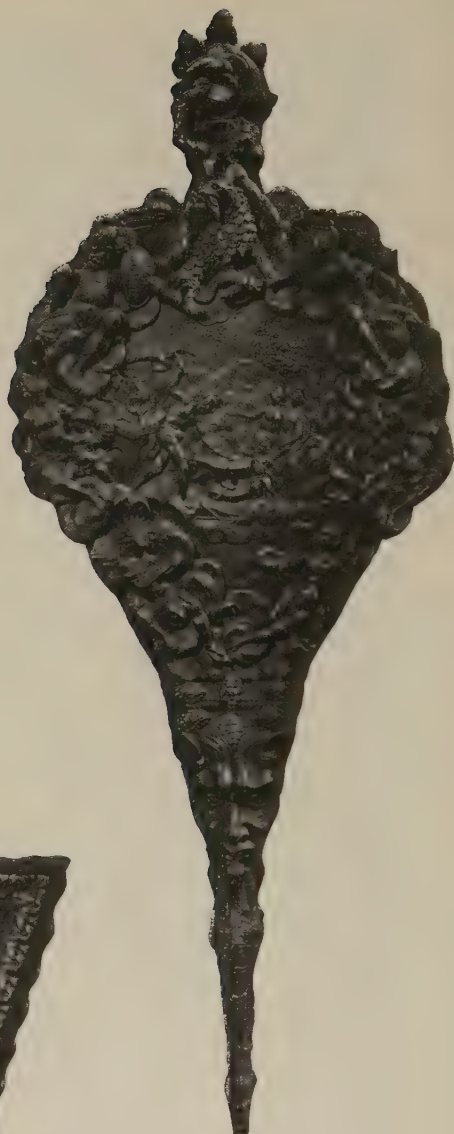
MINIATURE PORTRAIT OF CHARLES I., IN PERFORATED PAPER MOUNT

as contentedly on some small plane of wood or metal as in more grandiose fields of marble or terra-cotta, we see there was nothing conventionally great and nothing narrowly small to those clear spirits that lit the altar of awakening Italy. Every utensil presented its opportunity of wonder to the hands of Cellini, Andrea Sansovino, or Pietro Lombardo; the meanest things to them became susceptible of illustration, or eligible as models for all succeeding ages. The very dwellings of the upper classes in Italy during

the Cinque-Cento period fall, as has been truly said, within the province of the history of art. The wonderful wood-carvings, furniture, panelling, chairs and chests, successively reflect the imagination and culture of the new birth, and are part of the artistic revelation from which we still draw the inspirations of our own day. Passion, movement, exuberance, are alike marvellously depicted upon the superb pair of bellows, decorated with the subject of Vulcan forging arrow-heads for the youthful Cupid in the



ITALIAN RENAISSANCE BELLOWS
SECOND HALF SIXTEENTH
CENTURY, WALNUT



ITALIAN RENAISSANCE BELLOWS
SECOND HALF SIXTEENTH
CENTURY, WALNUT



ITALIAN BELLOWS, SECOND HALF SIXTEENTH CENTURY, WALNUT

presence of Venus ; the surrounding forms are those of the Olympian deities, while Zeus presides above. The bold relief and fine sculpture of these medallions and figures is a magnificent example of plastic art and classical presentation.

"Nations write their biography in the book of their

I simply mention these instances as, I believe, a hunt among the family treasures might bring to light many other examples.

Apparently, in early Victorian days, higher art in silk and worsted or wool-work was introduced into young ladies' seminaries. The silk pictures here



WOOL-WORK PICTURE

art," said Ruskin, and the adornment of these old bellows confesses the height to which sixteenth-century Italy attained. All things at that great epoch seem to have performed some pilgrimage of grace, and acquired a new immortality in the warm glow of the Renaissance.

FROM time to time many interesting accounts and illustrations of "samplers" have appeared in the

**Silk and
Wool-work
Pictures**

pages of *THE CONNOISSEUR* exhibiting the skill in execution and design of our grandmothers in their juvenile days.

What bygone memories may be revived by such simple examples of their trials and triumphs, and how many of us must now regret that they have not been more jealously preserved ! Stowed away in the work-box of a relative, I recently discovered one worked by my grandmother, and signed (in work) "Mary Maberly, Aged Nine Years. Sep^r 12th, 1778," and another by her sister Elizabeth, undated.

My wife has an excellent example worked by her great-grandmother, signed "Alice Lomax, 1759."*

illustrated are beautifully executed, and, being in "Bartolozzi" frames, adds much to their interest. The wool-work picture is a bold conception executed in bright and appropriate colours, which appear to be as fresh as ever.

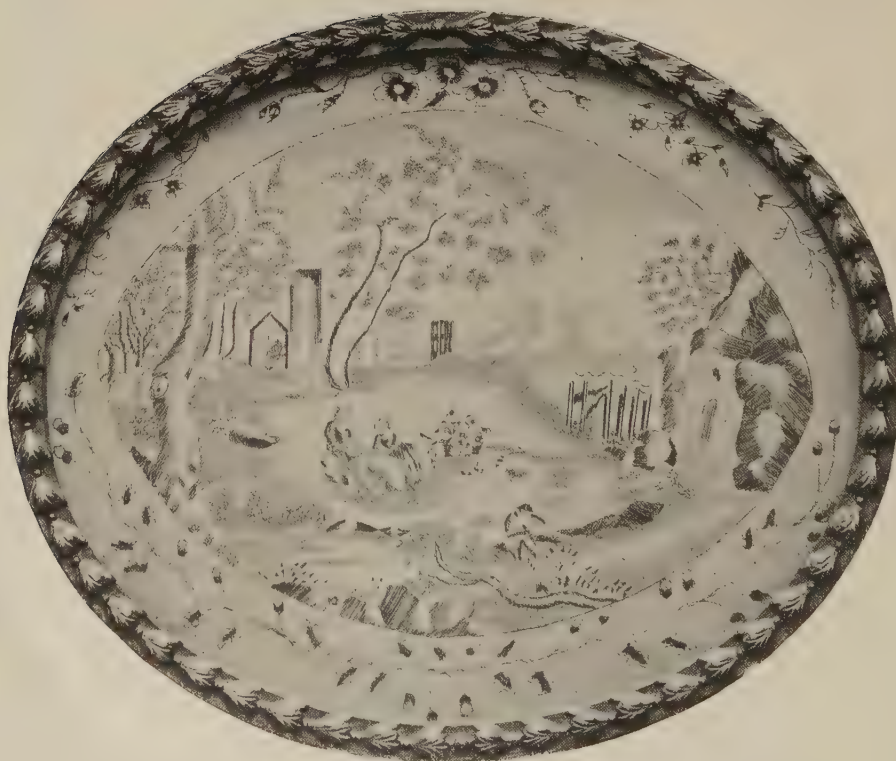
Both these examples were worked by ancestors of my wife, and have lately come into our possession. Would it be out of place here to suggest to the owners of family portraits, pictures, etc., the desirability of pasting upon the back of each (if not already treated in this way) as full an account as the present owner can give ? In days to come much interest may be added, and many serious mistakes obviated.

Some relatives of mine recently became possessed of four large oil-paintings of their ancestors—two gentlemen and two ladies—who were duly hung in pairs. Fortunately, I was able to point out that they were improperly mated—a mistake that would have been prevented if my suggestion of labelling had been carried out. The most good-tempered ancestor would naturally resent being handed down to posterity with a lady as his wife whom he had never seen, and who might not have been born till after his death.—*MABERLY PHILLIPS, F.S.A.*

* Tuer tells us that the earliest examples were long and narrow (the one in question measures 24 inches by 8 inches), and were often used in place of the "horn-book."



SILK-WORK PICTURE



SILK-WORK PICTURE



7

8

9

10

11

12

PORCELAIN AND GLASS KNIFE HANDLES

No. 7—Tournai (?) Sold as Russian! and silver mark Russian and dated 1790, but handle probably, almost certainly, neither Moscow nor St. Petersburg

No. 8—Meissen (?) Blade is steel "water gilt," not silver

No. 9—Chantilly or Menegny

No. 10—Chantilly, silver mark German; same cutler as No. 4

No. 11—Chantilly or Menegny, sold as Chinese of Ming Period!! (an English crest on silver blade)

No. 12—Venise Glass



TWO JACOBEOAN FLAGONS

FRONT VIEW

THESE two Jacobean plain silver-gilt flagons and covers, one weighing 18 oz. and the other 17 oz., belong to Mr. Hugh Wyatt, and have this inscription, "Richard Wyatt, Citizen and Carpenter of London in the yeare 1619." This Richard Wyatt was born about the year 1554 at Slindon, in Sussex, and was probably the son of "S^r Richard Wyatt, Parson, Rector of Slyndon," who died in 1568, and was buried in Slindon Church. Richard Wyatt afterwards lived at

Hall Place, Shackleford, and founded some alms-houses—ten in number—with a chapel in the centre, built on the Portsmouth Road, about a mile from Godalming, and endowed them with the rents of a portion of his estate at Shackleford, and appointed the Carpenters' Company governors of the institution. The following inscription, as old as the buildings, may be seen over the entrance of the chapel: "This Oyspittall was given by Mr. Richard Wyatt of London Esq. for tenn poore men wth sufficient Land to it



TWO JACOBEOAN FLAGONS

SIDE VIEW

for year maintenance for ever 1622." He died on the 8th November, 1619, and was buried at Isleworth Church, where there is a fine memorial in marble to the memory of his wife and himself. Richard Wyatt was Master of the Carpenters' Company three times, viz. in 1604, 1605, and 1616.

THE portrait of *Anne, the wife of Lt.-Colonel Hamilton*, by John James Masquerier, was described on page 234 of our April issue. The original pastel is one of the loan collection of pictures which is now being exhibited in New York in aid of the Dickens Centenary Fund. Another picture which has been transferred to the other side of the Atlantic, but unfortunately without prospect of return, is the portrait of *Federigo Gonzaga, First Duke of Mantua*, by Francesco Raibolini, better known as Francia. Thanks to the labours of Mr. Herbert Cook, the history of the picture can be traced back to the time it left the artist's hands. It was commissioned by Isabella d'Este, mother of the future Duke; the latter in 1510 was on his way to Rome as a hostage for the release of his father, the Marquis Francesco of Mantua. Isabella was anxious to obtain a portrait of her son, but Francia's services were in so much request at the time that it seemed impossible that he would be able to execute it. However, Isabella's agent, Matteo Ippolito, managed to arrange the matter, and in July, 1510, Francia took a sketch of the boy from life. Even then he declined to colour it, as he was under engagement to complete some work for the Duke of Urbino. The latter gave his sanction for the interruption of the artist's labours on his behalf, and the picture was completed. Isabella d'Este was much pleased with the work, but returned it to Francia to have the hair darkened, and in November of the same year Federigo was taken to the artist's studio, so that it might be seen if the likeness was satisfactory. No further alterations were required and the picture was sent to Mantua. Isabella paid the artist 30 ducats for it, an amount which he considered so munificent that he wrote to her saying his work did not deserve such a handsome reward. Though Isabella d'Este had been so anxious to have the work painted, she speedily parted with it, presenting it in May, 1512, to a Ferrarese gentleman, named Zaninello. It remained in Ferrara until the

Napoleonic invasion of Italy, when it formed a portion of the plunder of the conqueror, ultimately coming into the possession of Prince Jerome Buonaparte. It was bought from Prince Jerome by Mr. Leatham, of Miserden Park, Gloucester, and remained there until a short time ago, when it was purchased from that gentleman's son by Messrs. Duveen Brothers, presumably for transshipment to America. The picture was painted in less than a week, a performance which caused Isabella to say that she marvelled so excellent a work should be painted in so short a time.

When reproducing in our April number the famous Mantegna of *The Madonna and Child*, which realised £29,500 at the Weber Sale, Berlin, we omitted to state that it was purchased by Mr. Kleinberger, of Paris, who thus acquired the distinction of making the highest bid for a single work of art ever recorded in an auction room.

The plate of *Haymaking*, after an original drawing by W. Hamilton, R.A., is one of the series which have been appearing in our recent numbers, and has already been described.

The reproductions of *Knife Handles* are taken from originals, which were executed in pottery and porcelain. The owner writes concerning them as follows:—"I have shown these and others to the authorities in the museums in England, France, Germany, and Italy, and they have often differed radically in their attributions of origin; all agree, however, that the making of knife handles began at Meissen as early as 1720. The art was carried to Vienna, and almost immediately thence to Bavaria and others of the small German courts, and almost simultaneously to Bow, and perhaps Chelsea, in England; to Chantilly and Mennecey, and perhaps St. Cloud, in France; to Doccia and Venice, in Italy; and, I suspect, also to Tournai and other places in Northern Europe.

"In any case, these pretty things took the fancy of rich people throughout Europe during the whole of the eighteenth century. When, however, ladies gave up wanting their own tea-cups, etc., and these delicate things fell into the hands of servants and got smashed, the taste for knife handles died away, and their manufacture seems almost to have ceased during the Napoleonic war time. It has been renewed quite lately in modern reproductions, some of which, it must be confessed, are dangerously good."





THE present season in England has so far not been marked by an eventful sale, and March, so far from providing any items of this character, has a more prosaic record than either of the preceding months. The coal strike has been largely accountable for this, as it has caused owners to withhold their collections from the market whenever



possible. The sale of Sir Bruce M. Seaton's collection, which took place at Messrs. Christie's on March 2nd and 4th, consisted wholly of modern pictures and drawings, about half of which were by foreign artists. Few of the latter, which were disposed of on the first day, were of importance. A small drawing by J. Israels, *Waiting for Father's Return*, 6½ in. by 9½ in., brought £168. Among the pictures were the following:—*Lioness and Cub at Rest*, panel, 8½ in. by 12½ in., by Rosa Bonheur, £152 5s.; *The Coming Storm*, 20 in. by 38 in., by A. Braith (Munich), £162 15s.; *White Roses in a Glass*, 11 in. by 8½ in., by H. Fantin-Latour, 1872, £183 15s., which showed a substantial advance on the £110 5s. it realised at Sir J. C. Day's sale in 1909; *A Cow Drinking at a Stream*, panel, 9 in. by 12½ in., by A. Mauve, £236 5s.; and *Dante*, 10½ in. by 6 in., by J. L. E. Meissonier, £283 10s. Of the English pictures the most important item was *The Cat's Paw*, panel, 30 in. by 27½ in., by Sir Edwin Landseer, which has been frequently exhibited, and is well known from the engraving of it by C. G. Lewis; this, which was sold at the sale of the Earl of Essex in 1893 for £924, now realised £819—a good price taking into consideration the unattractive nature of the subject, and the fact that this artist's works have considerably depreciated of recent years. A small version of Sir John Millais's *Proscribed Royalist*, 9¾ in.

by 7¾ in., £283 10s.; *The Mirror*, panel, 13¾ in. by 8½ in., by Sir L. Alma-Tadema, £325 10s.; *A Highland Mist*, 19½ in. by 29½ in., and *A Stormy Coast*, 11½ in. by 19½ in., both by Peter Graham, realised respectively £315 and £178 10s.; and *Water-Babies*, 20 in. by 15 in., by Sir E. J. Poynter, £294. A sketch for the *Portrait of Miss Kitty Fisher*, 24 in. by 20½ in., by Sir Joshua Reynolds, which had been included in that artist's sale, sold for £378. Among the English drawings sold were *On the Road to Market*, 9½ in. by 17½ in., by Birket Foster, £215. The sale of the original drawings for the cartoons in *Vanity Fair* on March 5th and three following days did not provoke keen competition. *The Paddock at Newmarket*, 1885, by Prospero, which contained portraits of King Edward VII., the late Duke of Devonshire, the Earl of Rosebery, and others, brought £89 5s.; *The Gladstone Cabinet*, 1883, by C. Pellegrini, £42; and a *Portrait of Lord Lonsdale*, by Leslie Ward, £42. Some of the individual portraits realised as little as 10s. 6d. each. In the disposal of the collection of modern pictures and drawings of the late Edward Atkinson, Esq., on March 9th, the following were among the principal items, all the subjects enumerated being oil-paintings:—*A Cornfield near Goring-on-Thames*, 31½ in. by 51½ in., by Vicat Cole, £388 10s.; *Harlech Castle, North Wales*, 22½ in. by 32½ in., £325 10s.; and *A Welsh Farm*, 13 in. by 17 in., £273, both by David Cox; *A Flood on the Wye, subsiding*, 25½ in. by 47½ in., by H. W. B. Davis, £157 10s.; *Gone to the Wars*, 18½ in. by 24½ in., painted 1876 by Thomas Faed, £131 5s.; and *On the Coast*, 19½ in. by 13½ in., by the same, £131 5s.; *The Sea-Bird's Home*, 35½ in. by 27½ in., by Peter Graham, which, in the Mendel sale of 1884, realised £393, now fell to a bid of £115 10s. B. W. Leader's *Hedgerow Elms on Hillock's Green*, 47½ in. by 71½ in., exhibited at the Royal Academy, 1885, also probably cost the late owner considerably more than the £399 obtained for it. Henry Moore's *A Summer Squall off Nare Head, Cornwall*, 21 in. by 30 in., brought £141 15s.; and *On the Dordogne*,

25½ in. by 31½ in., by Fritz Thaulow, £178 10s. Birket Fosters — more especially the comparatively small examples — seem to retain their popularity. At the sale of drawings and pictures from various sources sold by Messrs. Christie on March 11th, the highest prices were obtained for some water-colours by this artist. *Arundel*, 13¼ in. by 27¾ in., brought £378; *Spring Time: Children Gathering Primroses*, 9½ in. by 14 in., £194 5s.; and the companion *Winter: Children Feeding Birds*, 9½ in. by 14 in., £168. Among other works sold on the same day were a drawing, *Environs of Girgenti, from the Banks of the River Drago*, 22 in. by 48 in., by T. M. Richardson, 1863, which realised £183; and an oil-painting, *Flowers of June*, 24 in. by 18½ in., by Frank Dicksee, exhibited at the Royal Academy, 1909, £136 10s. In a sale of old pictures and drawings, sold by the same firm a week later, many of the works included came under the category of doubtful, and the prices obtained in most instances showed that the purchasers were not inclined to give the works the benefit of the doubt. Among the more important lots were *A Woody River Scene*, panel, 11¼ in. by 15¼ in., by P. Nasmyth, 1828, £189; and *A Group of Peasants, with Horses, on the Bank of a River*, panel, 12½ in. by 16½ in., by P. Wouwerman, £220 10s.

Queen Victoria, if not a great artist, might probably have been able to earn her living by the pencil if circumstances had compelled her to take to it as a profession. Her late Majesty studied under Sir Edwin Landseer and James Holland. Nevertheless, it may be presumed that the chief value of the *Pencil Study of a Head*, 9¼ in. by 7¼ in., which was sold by Messrs. Christie on March 16th, and realised £13 13s., was in its association with royalty. The drawing had formerly been in the collection of the late B. G. Windus, Esq. A number of works from the same source, and from the collection of G. P. Wall, Esq., deceased, as well as other properties, were sold the same day. Among these were some interesting oil studies for larger pictures by Sir John Millais. *Isabella*, panel, 8½ in. by 11¼ in., brought £147; *Mariana*, panel, 5¼ in. by 4¾ in., £231; and a *Study for the Head of Mariana*, 5½ in. by 4½ in., £110; *A Portrait of a Lady, seated with her hands folded on her knee*, oval, 9½ in. by 7¾ in., in black and red chalk, by Sir Thomas Lawrence, sold for £210; six *Illustrations to Milton's "Ode to the Nativity,"* each 6¼ in. by 5 in., by William Blake, sold for £336; *The Barbarigo Palace, Venice* (painting), circular, 19 in. in diameter, by James Holland, £157 10s.; and two George Morlands, also paintings, *The Interior of a Stable*, 19½ in. by 25½ in., £441, and *The Interior of an Inn Kitchen*, 14¼ in. by 11½ in., £157 10s. The pictures by old masters, the property of the late Sir W. J. Farrer and the late C. L. Eastlake, Esq., and from other sources, sold by Messrs. Christie on March 23rd, were of a mixed character, and many of the examples attributed to the greater artists were treated with scant ceremony. Thus, two alleged Titians of considerable dimensions fetched only £86 2s. between them; a third, *The Adoration of the Shepherds*, 86 in. by 68 in., though described in Crowe and Cavalcaselle's *Titian, and His Life and Times*,

fell to a bid of £546. *Mount Helicon*, 38 in. by 52 in., by Claude, formerly in the Wynn Ellis Collection, a doubtful recommendation, brought £189. An interesting *Portrait of Johan de Meun*, author of *The Romaunt of the Rose*, panel, 16½ in. by 12 in., brought £1,071, which was considerably more than Sir William Farrer gave for it. *A River Scene: Stormy Weather*, panel, 19 in. by 26 in., attributed to Rembrandt, realised £210. Of the Italian School, a *Portrait of Ottavio Amalteo*, 43 in. by 38 in., by Leandro Bassano, brought £178 10s.; *The Madonna and Child with Saint John*, circular panel, 42½ in. in diameter, by Sandro Botticelli, and formerly in the Fuller Maitland Collection, £756; *The Magdalen*, 64½ in. by 17½ in., by Moretto da Brescia, £210; a *Portrait of Francesco I. de Medici*, 31½ in. by 25½ in., by A. Bronzino, £210; *The Madonna and Child with Saints*, a triptych, panel, centre-piece, 61 in. by 29 in., by Raffaellino del Garbo, £420; *Portrait of a Monk*, 22 in. by 19 in., by G. B. Moroni, £220 10s.; *A Pieta*, 38½ in. by 51½ in., by Andrea del Sarto, £525; *Saint George and the Dragon*, panel, 21 in. by 30 in., by Luca Signorelli, £462; and *The Raising of Lazarus*, 40 in. by 55 in., by H. Tintoretto, £483. Among the miscellaneous properties were *An Extensive Landscape*, 26½ in. by 38½ in., by Jan van der Meer of Haarlem, £315; *The Madonna and Child with Saints*, panel, 58 in. by 57½ in., by Carpaccio, £325 10s.; *Portrait of a Young Girl in green dress*, 27 in. by 20¾ in., by P. Moreelse, £231; and *The Madonna, in red dress and green cloak, supporting in her lap the Infant Saviour*, 17½ in. by 11¾ in., an interesting picture catalogued as belonging to the Umbrian School, £504. In the Eastlake Collection: A. Cuypp, *A Landscape, with two peasants under an oak tree with sheep and cattle*, panel, 23 in. by 19½ in., brought £262 10s.

On March 30th Messrs. Christie disposed of a number of pictures and drawings from various sources. The collection was wholly of modern work and equally representative of British and foreign artists. Among the oil paintings by the latter were three Corots, of which *The Towing-Horse*, 7¾ in. by 8¼ in., brought £168; *A Landscape, with a building, figure and cows*, 10 in. by 14½ in., £199 10s.; and *A Landscape, with a building and figure: Evening*, 9¼ in. by 13½ in., £199 10s. Three examples of H. Fantin-Latour, *Peonies in a glass bowl*, 15 in. by 13¼ in., *Spring Flowers in a Vase*, 15 in. by 12¼ in., the latter being dated 1869, and *A Bunch of Wild Flowers*, circular, 12 in. diam., brought £325 10s., £199 10s., and £152 5s. respectively; *Returning from Church*, panel, 14½ in. by 10¼ in., by J. Israels, £178 10s.; *Landing and Selling Fish, Scheveningen*, 25½ in. by 46½ in., by B. J. Bloomers, £114; and *Selling Fish, Scheveningen*, 11½ in. by 19¼ in., by the same, £210; *A Fishermans' Wife*, 22 in. by 36 in., by D. A. C. Artz, £273; *A Town on a River, with a bridge and boats*, panel, 9½ in. by 10½ in., by J. Maris, £367 10s.; and a *Duck and Ducklings*, 11 in. by 8 in., by W. Maris, £336. Among the English oil paintings the only example that attained a good price was Sir W. Q. Orchardson's *The Protector*, 32 in. by 46 in., painted in 1873, which realised £420.

IN the collection of works on the fine arts belonging to the late Mr. Lesser Lesser and the late Mr. Herbert Henry Lesser, sold by Messrs. Christie on March 20th, were a number of books which, though neither specially rare nor valuable, were interesting to picture-lovers as forming part of a dealer's working library—the works he



keeps by him for constant reference. Among these may be included the following:—*History of the Works of Sir Joshua Reynolds*, by Algernon Graves and W. V. Cronin, 4 vols., 8vo, 1899-1901, £34 (this was a decidedly low price, another copy in a sale during the month bringing £47); *Catalogue Raisonné of the Engraved Works by Richard Cosway, R.A.*, by F. B. Daniel, 1890, 8vo, large paper, interleaved copy, with MS. notes, extra illustrated, £8; John Chaloner Smith, *British Mezzotint Portraits*, 5 vols., 8vo, 1878-83, £17 10s.; *Bryan's Dictionary of Painters and Engravers*, revised and enlarged by G. C. Williamson, 5 vols., 1903-5, 4to, £8 15s.; *Catalogue of the Toovey Collection*, the property of J. Pierpont Morgan, 70 plates in coloured facsimile, New York, 1901, 4to, £5 10s.; Lionel Cust, M.V.O., *The National Portrait Gallery*, with illustration of every picture, 2 vols., 4to, 1906-9, £7; *The Engraved Works of Sir Francis Seymour Haden*, an illustrated catalogue, by H. Nazeby Harrington, with 110 plates, Liverpool, 1910, 4to, £6 5s.; H. W. Lawrence and B. L. Dighton, *French Line Engravings of the late XVIIIth Century*, with 82 full-page illustrations, cloth, gilt, uncut, 1910, 4to, £4 10s.; *Sir Thomas Lawrence*, by Lord Ronald Gower, mor. gilt, uncut, 1900, 4to, £5 10s.; *George Romney*, by Humphrey Ward and W. Roberts, 2 vols., 4to, 1904, £5 10s.; Alfred Whitman, *Masters of Mezzotint*, 60 plates, cloth, 4to, 1898, £3 17s. 6d.; *Catalogue of the Rodolphe Kann Collection: The English Text*, with over 400 plates, folio, 4 vols., Paris, 1907, £5; *John Hoppner, R.A.*, by William McKay and W. Roberts, folio, 1909, £5 15s.; Percy Macquoid, *History of English Furniture*, with numerous plates in colour and other illustrations, folio, 4 vols., half mor., 1904-8, £9 15s.; *P. A. B. Widener Catalogue of Paintings forming his Private Collection*, printed on Japanese vellum (limited to 250 copies), folio, 2 vols., mor. gilt, 1895-1900, £8; and one of the finest of the New York Grolier Club publications, *The Etched Work of J. M. Whistler, illustrated by reproductions in collotype of the different states of the plates*, arranged and described by Edward G. Kennedy, with an introduction by Royal Cortissoz—1 vol. of text and three portfolios—together 4 vols., 4to (404 copies only printed), Grolier Club, New York, 1910, £52.

The third portion of the library of the late Charles Butler, Esq., which was disposed of on March 18th, 19th and 20th at Messrs. Sotheby's, comprised 660 lots, and realised £6,184 6s. 6d. The most interesting items

disposed of consisted of early service books, both printed and in MS., and early productions of the English and Continental presses. There were also a number of county histories, bibliographical works, and books on the fine arts, but these for the most part were neither rare nor valuable. Among the MS. were: *Antiphonale Romanum*, illuminated, late XVth century, on vellum, 183 leaves, 25 in. by 18 in., enriched with 26 large historical miniatures and 210 decorative scroll initials, on gold ground, etc., £221; and a Persian MS. of the *History of the Emperor Baber of Hindustan*, ascribed to the eighteenth century, and written on native paper, containing upwards of 500 leaves, 10½ in. by 6½ in., and decorated with 90 full-page illuminated paintings and over 40 smaller ones, £295. Of printed works the following may be noted: *Aristoteles Opera Graece*, 6 vols., *editio princeps*, slightly wormed, in old French mor., gilt, by Derome, folio, Venet. Aldus, 1495-8, £56; a large copy of the rare second edition of the *Chronicles of England*, sm. folio, printed by Caxton, and issued by him at Westminster, October 8th, 1482, a couple of years after the first edition, brought £115. All the known copies of this edition, of which only half a dozen are recorded, are imperfect, and this was no exception, having 15 out of the 182 leaves missing, and several other defects. Ch. Jos. Dorat, *Fables Nouvelles*, with the plates and vignettes after Marillier, 2 vols. in 1, old French red mor., 8vo, Paris, 1773, £31; Gawin Douglas, *Virgill*, first edition, black letter, sm. 4to, London, 1553, wanting the extra leaf in sheet x., and slightly mended, £28 10s. A Franco-Flemish, late fifteenth century, finely illuminated MS. *Book of Hours*, on vellum, 160 leaves, 7 in. by 5 in., and containing 11 large arched miniatures, full of detail, and surrounded by elaborate borders, and 24 historical miniatures of saints, etc., was inscribed with the information that it was the identical one used by Mary Queen of Scots on her scaffold. Neither the auctioneers nor the company in the sale-room placed any credence in this legend, however, for the £165 which the work fetched was fully justified by the beauty of its workmanship apart from any historical associations. The other MS. Horæ, of which there were nearly a score, brought prices ranging from £4 4s. to £90. Among the printed examples were several with the illuminated work by Germain Hardouin; of these, one printed on vellum, long lines, 28 to page, with Hardouin's device of the Rape of Proserpine on title, skeleton man on reverse, and numerous woodcuts and ornamental initials, etc., in contemporary French binding of oak boards and red leather, 8vo, Paris (Almanack, 1500-1520), brought £44; and another in Latin and French, also printed on vellum, long lines, 29 to page, numerous woodcuts, etc., 8vo, Paris (Almanack, 1507-1520), brought £59; a third Horæ issued by Simon Vostre, and measuring 9¾ in. by 7¾ in., 32 lines to a page, printed within woodcut borders of biblical subjects, etc., 24 full-page woodcuts, etc., 4to, Paris (Almanack, 1508-1528), brought £54. By far the highest price of the printed Horæ was realised by a remarkably good copy of the sm. 4to edition, issued in Paris, January 17th, 1525, with

the leaves enclosed within woodcut arabesque borders, by Geoffrey Tory, the woodcuts being entirely free from colouring; this brought £197. An English fourteenth-century decorated MS. missal, on vellum, 8½ in. by 5½ in., 478 leaves, with illuminated initials on borders, sold for £60; and two English MS. Psalters, on vellum, for £71 and £140—the former of these, ascribed to the fourteenth century, contained 142 leaves, 7½ in. by 5¾ in., with 6 large illuminated initial miniatures and numerous smaller ones; the latter contained 141 leaves, 14½ in. by 9 in., every page having numerous illuminated initials and marginal decorations; the bulk of it was fourteenth-century work, but additions had been made in the sixteenth century (this psalter formerly belonged to William Morris). Of secular works one of the most interesting items was a copy of the large paper edition of *Paul et Virginie*, 4to, Paris, Didot, 1806, with the plates in three states, the first state finely printed in colour by Langlois, bound by Simier, and with 6 pages of the original MS. in the autograph of Saint-Pierre inserted at the end; this brought £390.

THE sales of engravings during March were chiefly remarkable for the high prices realised by modern work, several examples by living artists attaining the dignity of three figures. Original etchings were in the greatest demand, but purchasers also showed a rising inclination for mezzotints printed in colour, after the works of the English eighteenth-century masters. At the sale at Messrs. Christie's on March 12th, plenty of examples of both kinds were provided, as well as a number of mezzotints in black and white. Beginning with original etchings, the following are a selection of representative items:—D. Y. Cameron: *Ben Ledi*, £189; *The Doge's Palace, Venice*, £105; *St. Laumar, Blois*, £94 10s.; *Craigevar*, £84; and *Ca D'Oro*, £60 18s. F. Brangwyn: *San Maria through the Riggings*, £27 6s.; and *San Maria from the Street*, £14 3s. 6d. Hedley Fitton: *John Knox's House, Edinburgh*, £33 12s.; *St. Maclou, Rouen*, £26 5s.; *St. Merri, Paris*, £27 6s.; and *Burgo S. Jacopo, Florence*, £27 6s. Muirhead Bone: (dry-points) *The Prison, Ayr*, £71 8s.; *The Shot Tower*, £68 5s.; *Old and New Gaiety Theatres*, £68 5s.; *The Liberty Clock*, £71 8s.; *Oxfordshire*, £42; and *Fisher's Creek, King's Lynn*, £65 2s. Among proofs in colour, several by S. E. Wilson attained remarkable prices for works only published two or three years ago, and not limited to exceptionally small editions. Among these

were *Nina*, after Greuze, £44 2s.; *Lady Smyth and Children*, after Reynolds, £31 10s.; and *Lady Hamilton as "Nature"*, after Romney, £27 6s. Of other modern plates the following are among the most noteworthy, all being artist's proofs, and printed in monochrome, unless otherwise stated: *Boy with Rabbit*, by J. C. Webb, after Raeburn, £7 7s.; *Lady Caroline Wrottesley*, after Hoppner, £13 13s.; and *Pinkie*, after Lawrence, £26 5s., both by Norman Hirst; and *Mrs. Clay and Child*, in colours, by A. Hewlett, after Romney, £12 12s.

Among the older mezzotints sold during the month, the highest price was attained by a first state impression of *Miss Frances Woodley (Mrs. Banks)*, after Romney, by J. Walker, which, at Messrs. Christie's on March 12th, realised £609. At the same sale were the following: After Reynolds: *The Affectionate Brothers*, by F. Bartolozzi, printed in colours, £84; *Lady Catherine Pelham Clinton*, by J. R. Smith, 2nd state, £94 10s.; *Lady Bampfylde*, by T. Watson, £105; *The Duke of Leinster*, by J. Dixon, 2nd state, £35 14s.; *Warren Hastings*, by T. Watson, 1st state, £99 15s.; and *The Countess of Salisbury*, by V. Green, 2nd state, £147. Among works after Hoppner were the following: *Domestic Happiness (Lady Anne Lambton and Family)*, by J. Young, printed in colours, £152 5s.; *Mrs. Whitbread*, by S. W. Reynolds, printed in colours, £178 10s.; and *Countess Cholmondeley and her Son*, by C. Turner, 1st state, £162 5s.; *Saturday Morning*, after Bigg, by T. Burke, printed in colours, £52 10s.; *Lord Sunderland and Lord Charles Spencer*, after Cosway, by W. Barney, open-letter proof, £78 15s.; *Ozias Humphrey*, after Romney, by V. Green, 1st state, £35 14s.; *Miss Farren*, after Lawrence, by F. Bartolozzi, in bistre, £42; *Mrs. Fitzherbert*, after Cosway, by J. Conde, printed in colours, £105; *Lord Nelson*, after L. F. Abbott, whole length, by W. Barnard, printed in colours, £84; *Blind Man's Buff*, by W. Ward, £54 12s.; *Children Playing at Soldiers*, by G. Keating, £46 4s., and *Children Nutting*, by E. Dayes, £44 2s., all three open-letter proofs and after Morland; *What You Will*, by and after J. R. Smith, £50 8s.; and *Nature (Lady Hamilton)*, by the same, after Romney, 2nd state, £86 2s.

During the month the following were sold at Messrs. Puttick's:—*Mrs. Fitzherbert*, by Conde, after Cosway, printed in colours, £157 10s.; *The Daughters of Sir Thomas Frankland*, by W. Ward, after Hoppner, £168; *View of Fort St. George, with City of New York from the S.W.*, by J. Carwitham, in colours, £61 19s.; *Les Bonnes Amica*, by De Seve, after Mallet, in colours, £36 15s.; and *The Wanderers Found*, by and after J. R. Smith, in colours, £31 10s.





EARLY JACOBEOAN OAK ROOM
FROM LEIGH HALL, IN ESSEX
In the possession of Spink & Son, 6, King Street, St. James's, S.W.



NEXT to the Royal Academy, the Royal Society of British Artists hold what is perhaps the most catholic of our current art exhibitions. In the Suffolk Street Galleries, if one does not anticipate any single phase of art being fully represented, one can at least rely upon seeing good samples of many phases.

Thus the present exhibition includes examples which range from the prettiness and pettiness of mid-Victorianism to the garish obtrusiveness of Post-Impressionism—a wide scope, for between the two extremes lies all that is best in modern art. Post-Impressionism may be defined as a highly artificial affectation of extreme simplicity. Take away the artifice and the affectation, and the result is that largeness of feeling which forms the best groundwork of decorative effect. To this style of decorative art belongs Mr. Alfred Hartley's *Sky and Upland*, a rendering of cloud-forms passing over the

crest of a moor, expressed with elementary simplicity by almost flat washes of colour, yet suggesting the weight, volume and movement of the floating masses of vapour. Grouping the smaller clouds, which are almost all in shadow about a huge sunlit cumulus cloud, and contrasting their warm whites, yellows, and greys against the deep blue of the sky and vivid green of the moor, Mr. Hartley has achieved a piece of rhythmic decoration

Mr. J. Simpson's *After the Ball* is intensely clever, but lacks conviction. The subject is a young woman in a décolleté short-skirted costume, lying on a sofa, on the back of which her attendant cavalier is leaning. The modelling of the principal figure is superbly suggested in a few sentient touches, all except the further arm and face. The former is flat, the latter too crudely brushed in, the brightly coloured shadows under the eyes not being accounted for by any reflection. One must object, too, to the plate of impossibly crude green fruit which now



LADY TWISDEN BY FRANCIS COTES AT SHEPHERD BROS.' GALLERIES

intrudes itself so frequently into Mr. Simpson's pictures, that it might almost serve in lieu of his signature. These are affectations rather than failings, and the brilliancy of the remainder of Mr. Simpson's performance—his harmonizing of the garish-flowered pattern of the sofa rug with the vivid green of the lady's dress, and the sentient quality of his brush work—leads one to hope that we may soon see a picture from his hands which is not merely clever, but great. Mr. L. Burleigh Bruhl's *Water Tower, Dordrecht*, is an effect chiefly conceived in blue and white, the azure sky flecked with clouds being reflected on the shimmering water below. It is a simple, unforced rendering of nature, handled with breadth, and, though bright in colour, reposeful. *Romance: The Border Castle*, by Mr. Fred F. Foottet, can only be regarded as an eccentricity; the coloration is limited to blue, green, and white, and the pigment placed on the canvas in a multitude of small blobs, which give a texture to the painting resembling Berlin-wool work. It is not essential that art should imitate nature; but it ceases to be art when it neither reproduces nature nor attains decorative effect, both of which failings are exemplified in Mr. Foottet's work. He would be well advised if he directed his talents to more conservative methods of painting. Messrs. Denys G. Wells, Hely Smith, and John Muirhead are all represented by work worthy of more than passing notice, and the monumental simplicity of Mr. D. Murray Smith's *A Canal Bridge* should not be overlooked. The portrait of the *Dean of Durham* in his robes as Chancellor of the University of Durham, by J. W. Schofield, is a characteristic rendering of a sensitive and refined personality. The *Wool Bridge*, by Mr. Fred Whitehead, is marked by some beautiful painting of stone-work, while Mr. Frank O. Salisbury's portrait of *Mrs. Henry Holloway and her daughter Phyllis* is one of the artist's successes, being painted with knowledge and well modelled and composed. *The Window*, by Mr. Denys G. Wells, is an instance of the traditions of the old Dutch school transferred to modern life and reinvigorated and informed by the teachings of modern art. There is the same truthful and painstaking realization of detail, but Mr. Wells has painted it with due regard to its environment and lighting, using the latter to compose his picture and draw the spectator's attention to where he wants it to be directed. Mr. T. Hodgson Liddell's *Winding Cree* is one of the most ambitious and successful of his efforts; it represents a broad expanse of sand-covered estuary almost surrounded by purple hills under a sunset sky; the colouring is strong, vivid, and well harmonized. Two portraits by Mr. P. A. de Laszlo, *Mildred, daughter of Sir Alfred East*, and *Mrs. Haldane Macfall*, are painted with delightful ease and freedom. The former is, perhaps, the more attractive, the vivacious yet somewhat enigmatical expression of the subject being rendered with considerable allure, and the colour scheme thoroughly happy. In *Mrs. Macfall's* picture the daring contrast of the blue scarf against the rich auburn hair of the subject is perhaps a little violent. Sir Alfred East's *Lever Park, Bolton*, a poetical rendering of a greenswarded glade studded with stately trees, is

invested with that feeling of reposeful beauty which constitutes the great charm of the English countryside. Not a literal transcript from nature, but an idealised interpretation of it, it is fully satisfying, if one excepts the too summary rendering of a tree-trunk in the immediate foreground, which jars somewhat obtrusively on the eye, and would be improved by being amplified. Sir Alfred's water-colour of *Greenwich Observatory* is bubbling with vivacity and movement, full of colour, and cleverly focused and balanced. Among other works which should be mentioned are Mr. H. Trier's *Thames from Greenwich*, with its fine sky; a pleasing portrait of *Miss Marjorie Hannay*, by Mr. Hal Hurst; *The Glacier*, by Mr. E. W. Christmas, and *The Master's Daughter*, by Mr. Frederick Whiting, a strong and sentient piece of portraiture, decorative in its effect.

THE one-hundred-and-third exhibition of the Royal Institute of Painters in Water-Colour (Piccadilly), if it contains no works of exceptional quality, at least presents a more varied and interesting aspect than has been the case during the past few years; an improvement which is probably as much owing to judicious hanging as to the higher general quality of the work shown. In the first room, which is largely given over to cabinet examples, Miss I. L. Gloag's *The Toilet*, a nude study, showed good colour; Miss Mary S. Hagarty's *A Green By-way*, a pleasantly decorative feeling; and Mr. Frank Spenlove-Spenlove's *Kentish Meadows*, his characteristic breadth and breeziness. This artist is also represented by three other examples, all variants of the same theme, and painted in a similar mood—representations of scudding cloud and wind-swept trees in the dead season of the year, when nature is most sombre and grey. The description sounds dismal, but the drawings are not so, for Mr. Spenlove-Spenlove uses the dark tones of the vegetation as a foil to emphasise the light greys and whites of his clouds, and invests his work with a feeling of brightness and animation. In his most important example, *The End of the Year*, the sky seems to have been overworked, the surface of the paper being rubbed. Mr. Moffat Lindner's *The Dawn: Venice* gives an aspect of the city differing from that presented in the restrained canvases of Canaletto or the glowing visions of Turner. Mr. Lindner's city rises white and ghost-like from a colourless sea; the effect is wonderfully delicate and ethereal. In *The Maas at Dordrecht* the artist introduces more decided colour, attaining a result which, though equally subtle in its gradation of tone, is more conventional. In *Other Days* is a clever sketch by Mr. N. H. J. Baird, and Mr. H. Caffieri's *Hot Afternoon* is bright and pleasant in tone. Mr. George C. Haité has harmonised a medley of strong, bright and vivid colours in *The Old Corner Shop: Venice*, gorgeous with fruit and flowers, but the picture as a whole wants its interest more concentrated and focused. *The River through the Sand-dunes*, by Mr. George Cockram, is an example of the employment of body-colour to attain

breadth and evenness of tone, a method which, attaining its highest development in some of the works of Fred Walker, was more employed a few years ago than now. Its faults, heaviness and want of transparency, are avoided in capable hands, and are totally absent from Mr. Cockram's work, which, however, despite its pleasing colour and sincere feeling for nature, is a little lacking in interest. Eight varied but characteristic examples represent the art of the late J. Aumonier, whose loss will be deeply felt in the Society's exhibitions. *Evening* is an impressive effect of blue-green moorland fronted by a harvest-field, low-toned in the evening shadows, under a sunset sky.



THE WINDOW

BY DENYS G. WELLS
SOCIETY OF BRITISH ARTISTS

AT THE ROYAL

This is admirable in colour and tone, and is surcharged with the poetical feeling which distinguished even the slightest of Mr. Aumonier's efforts. A very delicate and tender impression of silvery fog-laden atmosphere is the *Early Morning Mist*, while a piece of strong fresh colouring is afforded by the small *On the Cornish Coast*. Mr. Dudley Hardy in his *Allah Akbar* shows a greater restraint in colour and technique than is usual with him. It is a satisfying piece of work, yet hardly a moving one, for the figure of the Eastern worshipper kneeling in the pillared colonnade of a palace and fronting the rising dawn, though fitting in perfectly with the general arrangement of the picture, is not on a sufficiently impressive scale to dominate it. *Autumn in Glen Conan: Ross-shire* is a sincere and closely studied transcript of nature by Mr. Ernest E. Briggs, in which the feeling of the cold atmosphere of a cloudy autumnal day, with its glimpses of wan sunlight, and its power of making distant objects appear near and distinct, was faithfully reproduced. The delicacy of Mr. George S. Elgood's *A Brave Old House: A Garden full of Trees* would have been better appreciated in a less crowded exhibition. Mr. Albert H. Collings's highly wrought *Brown Study*, the title of the drawing being a pun on the brown dress of the pretty girl in Puritan costume, who forms its theme, and her meditations, is pleasing and well drawn. The same criticism would apply to Mr. W.

H. Margetson's *The Nightingale's Song*, another single-figure subject, in which, however, sincerity is largely sacrificed to effect, for little or no attempt has been made to realise the flesh-tones as they actually would appear in moonlight. A better representation of moon-light, though this time in landscape, is Mr. Alex J. Mavrogordato's poetical *Assisi from the Valley*. Sir James D. Linton's *The Petition*, though offending against the most modern art ideals, being anecdotal, full of elaborate detail, and painted with a frank desire to record everything that can be recorded, is, judged from the standpoint of the artist, an excellent and scholarly piece of work. One's feelings are not

stirred by it as much as they would be by a more emotional piece of painting, but it possesses the impressiveness of a historical document. Mr. C. Hilliard Swinstead's *A Summer Reverie*, though guised as a fancy subject, is in reality a highly wrought portrait of a pretty girl and her dog, seated near the foot of a cliff under a summer sky. The drawing is atmospheric, the coloration delicate and well harmonised, but yet the whole effect is a little insipid. One would forgive the painter showing less accomplishment in his art so long as he put some more personality into his work. Mr. Walter Langley's two drawings, *A Cornish Fishwife* and *Mending the Quilt*, are characteristic—too photographic, perhaps, in their close imitation of the unessential, yet redeemed from commonplaceness by their sterling sincerity, close observation of character, and unaffected handling.

Mr. John R. Reid was a pioneer of strong colour and vigorous technique when many of its present-day exponents were in their cradles. His *Old Canal, Bruges*, and *Ben Ann, The Trossachs*, more than hold their own by these qualities in the present exhibition. His work impresses one as being painted with conviction, the frank statement of a man who knows what he sees, and sets it down without undue strivings after merely pretty effects. *The Four and Twenty Elders*, by Mr. Henry J. Stock, is an attempt to paint an unrepresentable subject. Blake might have suggested it, but Blake was a visionary whose

figures were never conventional enough to intrude the aspects of everyday life into his themes, whereas Mr. Stock's figures are those of ordinary men—well grouped, dignified in aspect, but still suggesting little of the transfigured existence of the inmost court of heaven.

Exhibition of Old Masters

THE spring exhibition at the galleries of Messrs. Shepherd Brothers (27, King Street, St. James's) is one that worthily perpetuates the high traditions of this firm. It is a display which no connoisseur can visit without enjoyment, and without a fuller appreciation of

the wealth of talent shown by the earlier members of the English school. Of the greater artists a portrait of *Captain Delaval* represents Sir Joshua Reynolds in his earlier period, shortly after his return from Italy. A dignified and characteristic example of the artist, it is in excellent condition, the colouring being quite unfaded, with the exception of a slight lowering in tone of the carnations of the lips. Thomas Gainsborough is seen at his best in a charming little landscape finely composed and lighted, while a *Landscape*, by Richard Wilson—a lake scene—shows why this artist, who by modern critics is placed on a lower level than Gainsborough in landscape art, was esteemed by most of his contemporaries as the greater of the two. Generally his work is unduly academic and conventional in its arrangement and feeling; but against this painting no such failing could be urged. It was strong, simple, and broad in treatment, beautiful in tone, and altogether as fine an example of him in his best moments as one could wish to have. Another work, the *Portrait of a Nobleman*, by the same artist, recalls the fact that Wilson, until he went to Rome in his thirty-sixth year, was a portraitist only, discovering the true bent of his talent by an accident. Edwards declares that "he drew a head



ARCHIBALD CAMPBELL, MARQUIS OF ARGYLE
BY GEORGE JAMESONE AT MESSRS. SHEPHERD BROS.' GALLERIES

equal to any portrait painter of his time," and if the time be confined to the period he actually practised in the art, this work justifies the praise of the author of the sequel to Walpole's *Anecdotes of Painting*, for it is a dignified and manly conception, not lacking in decorative feeling, but well fitted to hold its own against the works of contemporary fashionable portrait painters, such as Richardson or Hudson. Another interesting portrait, also of a nobleman, but this time of one whose identity is known, *William Murray, Earl of Mansfield*, is by David Martin, who had the misfortune to be the

instructor of Raeburn. Misfortune one must term it, because ever since then posterity has delighted to decry his talents, so that those of Raeburn may appear more resplendent by contrast. This painting betrays the influence of Allan Ramsay, Martin's master, though the richness of some of its colour may well be traced to the inspiration of Reynolds. The portrait was a favourite one of the artist, for he repeated it more than once, and engraved the full-length version of it in line. George Jamesone's presentment of *Archibald Campbell, Marquis of Argyle*—one will restore the contemporary spelling of the title—is interesting less on account of its technical merits than as recalling to memory the person of the great Highland noble, nicknamed Gillespie Grumach, or the grim, who, after crushing Montrose and bringing about his execution, suffered a like fate under James II. No such apology is needed for the portrait of *Lady Twisden* (née *Elizabeth Walton*), by Francis Cotes, a fine example of a great artist. No one excelled Cotes in the management of silvery greys and delicate blues—colours which predominate in the picture. The head of the subject is well painted and characterised. Her pose is a little stiff, and there is an undue emphasis of detail in the rendering

of a bunch of flowers and other accessories, otherwise the work would hold its own with that of either Reynolds or Gainsborough. An early Raeburn, *Mrs. Patrick Robertson, of Gallowfleet*, though hard and cramped in handling, in its sober sincerity of colour and acute characterisation gives promise of the painter's future greatness. There are many other interesting portraits, of which space forbids the notice, including works by Zoffany, Dobson, Lely, Kneller, and Old Stone. The *Holy Virgin and Child with*



WILLIAM MURRAY, EARL OF MANSFIELD
BY DAVID MARTIN AT MESSRS. SHEPHERD BROS.' GALLERIES

St. John, described by Smith, and accepted by the best modern authorities as the unaided work of Rubens, probably belongs to the early period of the master. As a religious work it is deficient in sentiment and dignity; but if we accept it for what it is, a portrait of a Flemish burgher woman and two children, then there is little to find fault with. The handling is restrained, but the colouring, more especially in the flesh-tones, is highly characteristic. Of landscapes, besides those already mentioned, there are two delightful James Starks, a *Coast Scene*, by James Holland, bathed in sunlight and tender and delicate in tone, and a *Scene on the Norfolk Coast*, by John Sell Cotman, distinguished by its fine sky and good colour; nor should one forget to mention *On the Normandy Coast*, by Jock Wilson—a scene such as Bonington would have delighted to paint, but handled with less delicacy and in a stronger key of colour.

THE spring exhibition at Messrs. Thomas McLean's British Masters at McLean's Galleries (7, Haymarket) also consisted of works by deceased British masters; those belonging to the first half of the nineteenth century being most strongly represented. This was a period of

greater import in landscape art than in portraiture or figure painting, so it was not unfitting that the first-named phase should be so strongly represented as almost to exclude the others. There were eighteen examples by John Constable, practically all of which were either studies or unfinished sketches. These were for the most part interesting as showing the consummate care with which the master studied nature, rather than as separate entities. Exception should be made, however, in favour of the vigorous

Hampstead Heath, representing a steep hillside with donkeys, which, though not carried to completion, was a well composed and suggestive piece of work. A little gem, too, was the *Landscape*, No. 3, with its silvery sky reflected on the vegetation in the foreground. *The Wooden Bridge* was a brilliant study, and *Flatford Mill*, the *Birthplace of the Artist*, and *The Village Church* should not be passed over. *The Farm*, by W. Collins, was painted with a simplicity and directness not always observable in the work of this artist, while the *Oyster Stall*, by J. Linnell, was a piece of true colour and strong brushwork. W. Müller was represented by a number of works which showed the versatility of this rapid and prolific painter, who died before he had attained a homogeneous style of his own. In *Pau* (1843) he was frankly emulative of Etty, and in *The Poisoned Cup* he recalled Bonington, though both works were suffused with the vigour of his own powerful personality. Old Crome was well represented, his *On the Marshes*, though not characteristic, being full of sentiment, his *Mousehold House*, an important and closely studied rendering of trees and foliage, and *The New Mills, Norwich*, a piece of unaffected and sterling brushwork. Gainsborough's varnished drawing of a *Woody Landscape*, a typical

example of the artist, was rather scattered in its composition. *The Mill*, by J. S. Cotman, had evidently been largely inspired by Rembrandt's work, the artist having utilised practically the same composition for a daylight effect, which, however, did not reveal the original in its poetical feeling or atmosphere. Among other works shown were examples by Morland, Stark, Vincent, David Cox, James Holland, and many others.

THE "Women's International Art Club" held its thirteenth annual exhibition at the Grafton Galleries. It cannot be said that the display was very interesting—a fact, however, that is owing less to the want of skill of lady artists than to their practice of reserving their best works for exhibitions in which examples by both sexes are admitted. Mademoiselle Alice Ronner's *Les Roses* was an excellent example of still-life painting, though the flowers which gave their name to the picture hardly took their proper position as its principal motif, being entirely subordinated to some white china. Miss Ethel Walker showed considerable versatility of style and treatment in the half-dozen examples she contributed, the most important of which was a *Portrait of a Lady*. This, if somewhat monotonous in colour, was atmospheric and full of feeling. An interior scene entitled *Old Letters* was also in rather a minor key, but was stronger and more positive, while in *Confidences* the artist had employed a far more varied palette, the colouring being sustained and well harmonised. Mrs. Laura Knight's *Picnic* was one of her characteristic sunshiny scenes, the noonday light and heat in a forest glade being expressed with brilliance and truth.

The principal group, however, was hardly worthy of the setting. In a romantic environment where Pan or a group of nymphs would not seem out of place, the introduction of a modern picnic party, more especially of the masculine portion, seems to savour somewhat of bathos. *The Dancer*, a sympathetically rendered representation of a quaint little girl, attired in white, and performing in front of a dark screen, was by Mrs. Mary Curtis Richardson. This was one of the most feminine of the works in the exhibition—not feminine in the sense of being weak, for the drawing and handling were firm and crisp, but feminine in its appreciation of the nature of childhood, the expression of the girl's face being rendered with an intimate sympathy that a man could hardly have attained. There was the usual group of Post-Impressionist works, which now scarcely possess the merit of eccentricity, for the productions of the cult are becoming hackneyed as well as foolish. Other works which may be mentioned were *l'Enfant et Chat*, by Mlle. Alice Danneberg, a well-painted study of the nude; *Les Enfants*, by Madame H. Amiard Oberteuffer; a clever caricature, entitled *The Autocrat of the Dinner Table*, by Miss Margaret Hannay; and a group of delicately coloured illustrations to *Jane Eyre* and other works by Miss M. V. Wheelhouse.

YET another picture gallery—the latest addition to the already extended list—is the Central Art Gallery (41, Wigmore Street, Cavendish Square), which was inaugurated with an exhibition of water-colour drawings chiefly by deceased British artists and men painting in sympathy with the traditions of the older school. One of the best of the works shown was *A Scene from the Taming of the Shrew*, an effective and richly coloured example of Sir John Gilbert. *The Moor Mill, Heris*, by Harry Hine, was atmospheric and tender; a delightful little vignette, *Dunstanborough Castle*, by Birket Foster, showed him in one of his happiest and most characteristic moods; and an *Old Farm House, near Lindsell, Essex*, was a delicate and highly wrought work by R. P. Noble. Among other exhibits worthy of notice were drawings by Tom Lloyd, Sutton Palmer, E. K. Johnson, A. Thornburn, T. S. Cooper, and Hugh Carter. The gallery is tastefully mounted, and should prove an attractive resort to the many who prefer visiting bijou exhibitions instead of encountering the more exhausting demands made on eye and mind by the displays in the larger galleries.

MR. J. D. FERGUSSON'S exhibition at the Stafford Gallery (1, Duke Street, St. James's) showed the fetters which Post-Impressionism imposes on the talents of a clever and scholarly artist. There were pictures included which no one but Mr. Fergusson could have painted; there were others which could have been produced with equal facility and effect by half a hundred inferior artists. In the latter category must be included all the ultra Post-Impressionist examples—the still life and half the figure subjects which had little affinity to nature and lacked all feeling for repose or decorative effect. Furthest removed from these in style was *The Pink Camellia, 1902*, an accomplished but not particularly interesting piece of work. Best of all, however, was *The Red Shawl*, depicting a white-gowned girl in a red cloak against a background of flowers. This betrayed Post-Impressionist inspiration, but it was diluted with superb artistry, and the handling, though broad in the extreme, was carried far enough to be convincing. The result was a vivid and rhythmic piece of decoration. *La Dâme aux Oranges* and *Le Manteau Chinois* were good, but not nearly so good. *Crème de Menthe*, a rendering of the grinning head of a woman of a vulgar type, was a piece of virile brushwork and fine characterisation, and *Torse de femme*, a study of the nude, showed good though summary modelling and fine colour.

"From the Far East," by Hugo V. Pederson
 Drawings by Alfred and Joseph Powell
 Needlework Pictures by Mrs. Forrester-Wood

MR. HUGO V. PEDERSON, who has spent the last twenty years in the Far East, exhibited some of the fruits of his sojourn at the Doré Galleries (35, New



RECEPTION ROOM AT ROMANO'S RESTAURANT
DECORATED AFTER THE MANNER OF A ROOM IN HENRY IV.'S HUNTING LODGE
NOW AT THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON

Current Art Notes

Bond Street), in the form of 128 pictures illustrating the places and scenes he has visited. From an artistic standpoint some of the smaller works were quite among the best, perhaps the most successful being the *Taj Mahal: Moonlight, Agra*, a symphony in blue and white, in which the witchery and glamour of moonlight were rendered with great feeling. The *Beggar Chorus, Triruwani Temple*, showed a perception for subtle and delicate colour, while *The Castle of the Maharaja of Jeyapore, Amber*, was in complete contrast, the full strength of the palette being employed to give the effect of a group of buildings flooded with the light of the setting sun, and vividly reflected in the

of Needlework Pictures by Mrs. Forrester-Wood, the technical execution of which rivalled that of the old Saxon embroideries. In this instance, however, the work had been lavished on naturalistic effects, which would have been as well, or even better, expressed in water-colour with a hundredth part of the labour. Landscapes and flower subjects had been realised with such fine stitching and subtle gradation of tones that at a little distance away they look like paintings. However difficult the attainment of such a result may be, it can hardly be regarded as true art. The special sphere of needlework is decorative, not pictorial, and only in decorative design



THE WATER TOWER, DORDRECHT BY L. BURLEIGH BRÜHL AT THE ROYAL SOCIETY OF BRITISH ARTISTS

water in the foreground. A somewhat gruesome painting was that of *Self Torture*, an Indian Fakir reclining on a bed of sharp up-pointed nails. Another interesting work was a representation of the *New Year's Procession by the Emperor of Socrakarta, Java*, the only occasion during the year on which that potentate leaves the seclusion of his palace, which he does attended by a guard of women. Altogether the exhibition was one of considerable interest. At the same galleries Messrs. Alfred and Joseph Powell, father and son, showed a number of water-colours. What may be called a family likeness exists in their work, both artists seeing nature from much the same standpoint, and showing a fondness for subjects of a similar character. Mr. Joseph Powell, however, is somewhat looser and broader in his technique. Mr. Alfred Powell's *On the Tay, Perthshire, Carnarvon Castle*, and *The Cornfield, Bosham, Surrey*, were among the most successful of his examples shown, being distinguished by the pleasant colour and pure technique which characterises his work. His son seems likely to add to the laurels of a name which is already well known in the artistic world. Some marvels of misapplied skill were shown in the exhibition

can the full beauty of the medium be shown. If Mrs. Forrester-Wood would turn her attention to this sphere, her manipulative skill should enable her to rival some of the triumphs of the great days of the art.

IN its ordinary guise the work of Sir William Blake Richmond is refined, scholarly, and strongly academic in its feeling. In the exhibition of his paintings of Italy, Greece, and Egypt at the Fine Art Society's Galleries (148, New Bond Street), the artist was more personal in his utterance and gave us the untrammelled utterance of his varying moods. Through all the work shown, however intense and direct in its method of expression, there percolated a classical feeling which showed itself in its acute appreciation of form; so that whether the subject represented was a breaking wave, an English landscape, or the heights of a volcanic mountain, its lines were composed in rhythmical harmony. Sir William's colour, always strong and direct, showed great variety, now breaking out into a glowing brilliancy,

as in the resplendent *Sunset in Switzerland*, in which the mountain heights were fired with crimson and gold, and their depths merged in deep blue shadows, varying from sapphire to cool grey; and now content with more simple and sober expression, as in the blue and brown of *Mykonos from Delos*. Of the sixty and odd works shown, with the possible exception of *Eve's Dream*, a more studied and elaborate conception than the others, there was not one which did not attain a sense of lyrical utterance, the same feeling as one finds in a perfectly expressed poem.

AN exhibition of works by modern Dutch artists, living and dead, was held at Messrs. Tooths' galleries (155, New Bond Street). The strength of the modern Dutch School is in its feeling for atmosphere—a feeling perhaps too sedulously cultivated, for in many of the works it results in a prevailing greyness of tone which is apt to become monotonous. This failing was less observable in the examples of the older men, who, in the instances of Israels, Bosboom, and Jacob and Willem Maris, were seen at their best. *Dutch Pastures*, a cattle subject, by the last named, was as convincing and virile a piece of work as anything in the exhibition. There was a jewel-like quality in its colour, which was intensely fascinating. J. Maris was represented by his luminous, though restrained, *Near Amsterdam*; Joseph Israels by several fine oils, which have already been noticed; his water-colour of *Evening*, from the Forbes collection, was, however, a new addition, and was marked by that atmospheric quality and depth of feeling which enabled this artist to transform the most homely subject into an epic. A characteristic example of J. Bosboom, the interior of the *New Church, Amsterdam*, was distinguished by its cool harmonious colour and free handling. Other good work was shown in the atmospheric and tenderly coloured *Mother and Child*, by B. J. Blommers, the sober but convincing *Old Farm House at Leiden*, by Th. de Bock, and *Mending the Net*, by J. Van Hulsteig, which in its treatment recalled an early Israels.

OF the many Dickens illustrators Hablot K. Browne ("Phiz") has materialized by far the largest number of the great novelist's characters. To him we owe our conceptions of perhaps half of them, and it is not too much to say that he has evolved types which remain fixed in our memories, while those of the illustrators of the later works, like Marcus Stone or Sir Luke Fildes, enjoy no such permanence. "Phiz," however, like Cruikshank and Seymour, who shared with him the illustration of the earlier works, though their portion was very much smaller than his, was essentially a caricaturist. His drawings have the failings of caricatures; they do not present a true aspect of life, but exaggerate its foibles and eccentricities, and thus indirectly promote the idea that Dickens's works are themselves caricatures and not accurate presentments of life. "Phiz," too, had another failing; however good he is with his masculine characters,

or those of women who, like "Sairey" Gamp or Mrs. Squeers, had ludicrous traits which made them fit subjects for his pencil, he did not evolve a single beautiful or distinctive feminine type. It is in these two points that modern illustrators, working in the same field, are enabled to improve on his conceptions. One of the best of these later illustrators was the late Charles Green, R.I. His work, or at least a great portion of it, reaches beyond the bounds of the orthodox illustrator and enters the domain of pictorial art. In other words, Green, not content with embodying his conceptions in black and white, fully realised them in a series of highly wrought water-colour paintings. One uses the term "paintings" advisedly, in preference to the more orthodox "drawings," for the latter term conveys a suggestion of slightness and sketchiness; and in the water-colours of Dickens's subjects now on view at the Victoria Galleries (123, Victoria Street, S.W.) there is not a single example which has not been brought to the utmost limit of completeness. This is especially noteworthy in some of the larger and more elaborate works. The one showing *Little Nell's visit to the Racecourse* may be taken as an example. It is a picture which rivals Frith's *Derby Day* in its presentment of a motley throng, composed of many and varied types of humanity. If the painter had done nothing more, in this pretty, delicate-looking girl, older than her years, her sweet, earnest face saddened by cares she was over-young to bear, he has given us a realisation of Little Nell that one accepts instantly. In most of his other types he is equally successful: Mr. Pickwick, bland and benevolent-looking; Mr. Mantalini, in elegant deshabille; Dick Swiveller, playing cribbage with the Marchioness; Captain Cuttle and Florence Dombey; Tom Pinch and his sister, and the many others. We have met them all before, laughed at them and thought we knew them; but yet Charles Green's brush puts us on greater intimacy with them than ever before. They are no longer figments of the novelist's brain as they seemed to be in the clever but caricature-like illustrations of "Phiz," but real persons such as one might encounter in everyday life. A series of twelve of the pictures are being engraved, and the reproductions will shortly be issued in colour. As successful realisations of Dickens's characters, pictured among the actual surroundings of the period, and pictured in a most beautiful manner, they should meet with wide appreciation.

THE fine collection of drawings by Thomas Rowlandson, which were shown at the galleries of Messrs. Paul D. Colnaghi and Obach (13 and 14, Pall Mall East), should do much to raise the reputation of this accomplished artist, who is too generally regarded only in the light of a caricaturist. That he was a caricaturist first and an artist afterwards may perhaps be acknowledged, for few of his works, even among his best, lack that element of exaggeration—the accentuation of the foibles of his subjects—which constitutes the difference between a caricaturist and an orthodox artist; but Rowlandson was such a superb draughtsman, his compositions are so

happy, and his powers of characterisation and of depicting grace and beauty, when his theme afforded the opportunity, so masterly that his claims to be considered an artist of the first rank, even though in a limited medium, cannot be disputed. Among the hundred drawings assembled together by Messrs. Colnaghi, there was such a large proportion which showed Rowlandson at his best moments that it seems unfair to discriminate between them. Mention, however, should be made of *The Faro Table at Devonshire House, 1791*, which recently fetched a record price at Christie's. This is one of the most elaborate and highly wrought of the artist's works, and in its dramatic power and strong characterisation it rivals the work of Hogarth, while it transcends that artist's work in its realisation of feminine grace. Though in some of the figures introduced, such as the stout old dowager and the spectacled gentleman in the foreground, the element of caricature is predominant, in the others it is scarcely in evidence, and the presentments of the three young ladies may be accepted as types of aristocratic beauty as perfectly recorded as though they were pencilled by Reynolds or Gainsborough. Another interesting work is *The Smithfield Sharpers: or The Countryman Defrauded*, of 1787, in which Rowlandson has introduced his own portrait. His figure here closely recalls his presentment in *The Gamesters*, by Peters, where he forms one of the trio introduced and suggests that the works were painted in collusion. Rowlandson may be termed the Hogarth of the aristocracy, and in his way he was as great—and, it must be added, a more refined artist. Like Hogarth, Rowlandson frequently descended to coarseness, for the times they painted were coarse; but the bulk of his work is unobjectionable, and the vices he lashed were not so much the coarse brutalities of the common people as the foibles of the rich, a theme which allowed a great elegance of expression. He was a less serious artist than Hogarth, not attempting to reform contemporary life, but only to portray it; while the huge mass of work he produced necessitated him employing a quicker and more facile medium. Of this medium he was a master; he was a superb draughtsman, and his drawings, comparatively slight, as they seem, in the power of their line, their forceful expression, and generally fine composition, entitle him to rank among the greatest of our eighteenth-century artists.

A NUMBER of properties of more than ordinary artistic and archæological interest are being offered for sale this month, of which several of the more

Ancient Houses important are in the hands of Messrs. Harrods Ltd. Among these is a fine old Elizabethan house in Oxfordshire, built on the site of an ancient priory. It contains a wealth of fine oak panelling and screens, and the rooms have the raftered and beamed ceilings and broad, open fireplaces which formed such picturesque features of the period. Cromwell and Milton are among the celebrated personages who were former inhabitants of the house, the latter composing several of his works in the seclusion of its

old-world gardens. Another interesting property in the hands of the same firm is a house of the Jacobean period, the main building of which bears the date of 1625, but is joined on to an older manor-house. The accommodation is quaintly arranged on different levels, while the old oak panelling and beautiful terraced grounds give the place a unique artistic interest.

MR. JOHN LAVERY, the record of whose life was recently issued by Messrs. Kegan, Paul, Trench, Trubner and Co., and reviewed in *THE CON-*
Mr. John Lavery *NOISSEUR*, has been honoured with the commission to paint the portraits of the King and Queen. A collection of over thirty of this artist's works was shown at the recent exhibition at Pittsburg, U.S.A.

A NEW and richly illustrated book on *Jacobean Embroidery: its Forms and Fillings*, by Lady Ada Fitz-William and Mrs. Morris Hands, *Jacobean Embroidery* is announced for issue by the same publishers, and will be probably on the market before the present number of *THE CONNOISSEUR* appears.

THE twenty-fifth annual exhibition of modern pictures held by the South Wales Art Society will be opened by the Earl of Plymouth, President of the Society, at the New Galleries, Queen Street, Cardiff, on Saturday, May 11th. The exhibition will remain open until Saturday, June 8th, and will be available to the public every week-day from 10 a.m. to 9 p.m.

AMONG English families who have done good service in the world of art, the "Moore" of York hold an honourable place, no less than six of its members having attained distinction as artists. William Moore (1790-1851), the father, was a portrait painter of more than ordinary ability, and his five sons all inherited their father's talent. Of these, Edwin and William, junior, were art teachers and painters of considerable skill; John Collingham, a prolific exhibitor in the Royal Academy, was well known for his portraits and Italian scenes; while Henry Moore, R.A., the marine painter, and Albert Moore, the decorative artist, were among the greatest exponents of nineteenth-century art. The announcement that the York Corporation intend to organise an exhibition of the works of this distinguished family will thus be heartily welcomed by all art-lovers. The exhibition is to be opened about the third week in August. Owners of works by any of the six artists named, which they would be willing to lend to the exhibition, are requested to communicate with Mr. George Kirby, the Curator of the Corporation Art Gallery, York.

**Exhibition
of Works
by the
"Moore" Family
at York**

An Early Jacobean Oak Room
From Leigh Hall, Essex

THE period of James I. is an important one in the history of decorative woodwork, and the ever-increasing attention which fine examples (as those of Knole Park, Sevenoaks) have received in recent years testifies to their value as an inspiration for modern furniture.

It is but rarely that important pieces can be acquired, and even plain panelling from the houses of the yeomen farmers is much sought for.

Here, however, we have one of those exceptional masterpieces which mark the crest of the wave, and enable the student of architectural history to follow the evolution of a style. How this mixture of Classic and Gothic came to England may be interesting to enquire.

The early examples of Renaissance work belong to Henry VIII.'s time, when Italian artists and workmen came to England and produced

such work as Torrigiani's tomb of Henry VII. in Westminster Abbey.

In Elizabeth's time the Classic style was still affected; but, side by side with the new ideas, the old Gothic tradition survived. The people in country places, with the conservative characteristics of the English, clung to a style with which they were familiar—a style, moreover, which was based upon common sense and convenience rather than upon an alien dogma. The principles of Classic architecture were, indeed, never really understood in this country, and the models from copy books imported viâ Holland were usually crude in drawing and very incorrectly proportioned.

In the time of James I. both ideas were still in vogue, the ultimate and complete domination of the Classic

being anything but assured; and a glance at the drawing of the Leigh Hall room in the possession of Messrs. Spink & Son will show how successfully what was best in both styles might be blended.

Here, in fact, we have the Classic ideas of proportion; of the dividing of wall spaces with pilasters and columns (in the chimney-piece); the use of skirting,

bases, pilasters, frieze and cornice; evidences in every case of no small acquaintance with Classic ideas.

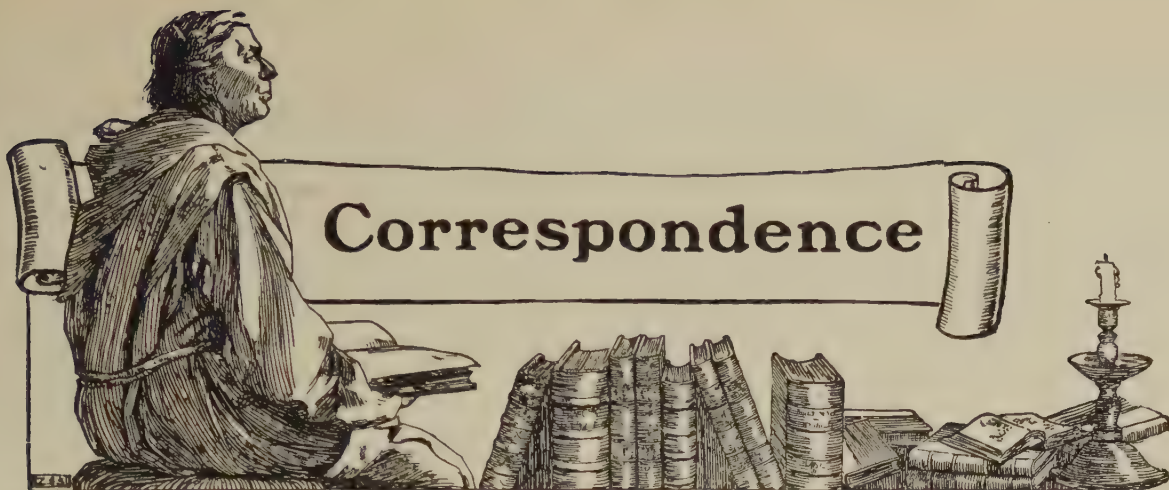
But when we come to details, we are at once on other ground. The Classic no longer asserts itself, and the Gothic feeling for beauty of line, independent of rule, is charmingly in evidence. Note, for example, the columns and capitols in the overmantel. Here the line from the frieze moulding to the base of the column is beautiful and appropriate for the position of the column; but it is bound by no classical rule, though, doubtless, the outline of a Corinthian



DETAIL OF EARLY JACOBEOAN OAK ROOM ILLUSTRATED IN COLOUR IN THIS ISSUE

column was the model intended. The *artist in the craftsman* here asserts himself, quite unconsciously no doubt, and the result is a thing of beauty distinctively original and English.

Another point to be noticed in the Leigh Hall room is the good honest "Joyner's" work. The English have ever excelled in this branch of work. Note the beautiful panels forming the diaper pattern below the frieze. Here the moulding is one inch in width, though it looks much lighter, owing to the delicate outline, yet some of the mitres are $6\frac{1}{2}$ in. long. Our modern joiners would be inclined to suggest that such work is too delicate to be serviceable; but the best answer to this objection is the fact that the work has stood—the bands and mouldings are all perfect.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Carved Wood Figures.—A5,306 (Weybridge).—Judging from the photographs, we should say the figures were Italian work of the seventeenth century. There is no particular demand for such things, and we can only place the value of the pair at approximately £10.

Dinner Service.—A5,308 (Largs, S. Australia).—Judging from the photographs, the dinner service is English ware of about eighty years of age. It may be Derby, or Spode, or one of about a dozen factories going at that time which produced ware of a very similar character, and frequently copied one another's patterns. The precise factory does not matter much, so far as regards the value, as the service is not of a highly decorative quality, or a rarity which would appeal to a collector of specimens. In England, where these large old services are fairly common, this service would fetch about £20, but it might realise a good bit more in South Australia.

Bookcase.—A5,309 (Northampton).—Your photograph shows an eighteenth-century English bookcase of mahogany. So far as we can judge without seeing it, we should say its value is about 30 guineas.

"Beauties of England and Wales," etc.—A5,314 (Redhill).—(1) Your volumes of "Beauties of England and Wales" are worth about a guinea, chiefly for the plates. (2) It is impossible for us to place a value on the edition of "La Fontaine" without seeing the books. They are valuable, but so much depends upon the condition of plates and binding.

Rockingham Tea Service.—A5,317 (Ottawa).—Rockingham china, particularly pieces with the griffin mark, is much sought for now, and well-decorated pieces fetch high prices. You do not say if all the pieces in your service are marked; assuming that only some of them are, we should estimate the value at about £18.

Guinea.—A5,328 (Bridgwater).—Your coin is probably a double guinea of the reign of Charles II., and if an average example, is worth about 50s.

Bed.—A5,329 (Chicago).—We assume the bed is of mahogany, and we should say it is French. In the absence of any history it is impossible to give a really definite opinion. The value would depend greatly on the authenticity of its past.

Books.—A5,330 (West Kensington).—None of the books you describe have any particular interest or value to a collector.

Engravings.—A5,333 (Birmingham).—Your pair of prints by Bartolozzi and Cipriani, if uncoloured, would realise about 3 guineas.

Bowl.—A5,339 (Christchurch, N.Z.).—The bowl is probably

Chinese work of the eighteenth century, done to the order of some English convivial society. Much porcelain with inscriptions, coats of arms, &c., was produced in the province of Canton, with designs copied from European designs sent out for that purpose. The punch-bowl is quite unlike anything produced at Bristol. The decoration is obviously most unusual, and it suggests that it was ordered by some eccentric person, or by a society something like the notorious "Hell-Fire Club." Such things have a vogue among a certain class, but it is impossible to fix a value.

Bowl and Dish.—A5,340 (Ottawa).—(1) The bowl you describe is certainly not Rouen faience. The mark is that of a modern Italian factory, which has not yet been considered of sufficient importance to record in any work on pottery. The inscription in Italian means "Widow Bésio and Daughters," who are probably the proprietors of the works. (2) We should say the dish is modern German, in imitation of the cream ware made at Leeds and other English factories. It has no collector's interest.

"History of Surrey."—A5,364.—Your "History of Surrey," if the 1850 edition, would not realise more than 25s. to 30s.

Prints.—A5,374 (Brislington, Bristol).—We cannot give you an opinion on your prints unless you say the name of the artist and engraver in each case.

Jug and Books.—A5,377 (Sheffield).—(1) The farmer's jug is not uncommon. The printed design appears on numerous Staffordshire jugs of the latter part of the eighteenth and beginning of the nineteenth century. The form of the jug shows it to be rather later than most with this decoration, about 1830. The value is about 30s. (2) The two books would not realise more than 5s. each.

Willow-pattern Plates.—A5,378 ("Lansdowne," Dublin).—Judging from your description, none of your plates would be likely to realise more than a few shillings, as apparently they are all of comparatively late date.

Mezzotints, by J. R. Smith, after Morland.—A5,382 (Weston-super-Mare).—Your mezzotint, "Feeding the Pigs," by J. R. Smith, after Morland, if in good condition, is worth £30, and "The Country Butcher," by and after the same, is worth about £25.

"Mrs. Q."—A5,384 (Hythe, Southampton).—According to Mrs. Frankau's "Eighteenth-century Colour Prints," "Mrs. Q" was the work of William Blake.

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

WEBB.—The difficulty you speak of can only be solved by a reference to the original grant of arms dated 10th April, 1554. As the lady to whom the grant was made was married and had issue, her armorial bearings would eventually merge into her husband's coat, and be borne by her children quarterly with their father's: it could not be used by any one of her maiden name except under circumstances provided for by the grant. This was made to dau. of of , and wife to of ; the presumption therefore is that she was the heiress of her father, and had no brothers living; this view, however, may be wrong, so that the original document should be consulted in order to see if the grant of arms was specially extended to include any of the grantee's paternal relations.

CRUTTENDEN.—The pen and ink sketch of the coat of arms sent for identification represents the armorial bearings of the family of Howper, later Hooper, of the county of Devon; which are *gyronny of eight or, and ermine over all, a tower triple towered sable*; crest, *a demi-wolf holding a pine branch vert fructed or*. Tristram Howper of Mushbury died c. 1545, leaving a son Tristram of Blackmore, whose sons were Richard and James, both living early in the seventeenth century.

BLAIR.—The most ancient order of chivalry still extant is said to be the order of the Holy Sepulchre, but though tradition gives

the date of its origin as about the year 326, nothing is really known as to when it was actually founded. In reality it seems to have been a secular confraternity evolved out of the Crusades undertaken for the deliverance of the Holy Sepulchre, and it became natural that those Crusaders who received their knighthood in this Sanctuary should be called "Knights of the Holy Sepulchre." Its present constitution of three ranks—grand-cross, commander, and knight—dates from 1868, when Pius IX. published new statutes for the order.

DORMAN.—The sketch of the coat of arms on your old pewter plate represents the heraldic insignia of the town of Woodstock, co. Oxford, and is thus described: *gules the stump of a tree couped and eradicated argent in chief, three stags' heads caboshed of the same all within a bordure of the last charged with eight oak leaves vert*; crest, *out of a ducal coronet or an oak tree proper leaved vert*; supporters, *two savage men proper wreathed about the head and loins with oak leaves vert and bearing on the shoulder a club proper*.

BOWLY.—The crest engraved on your silver plate is that of the family of Macdonell of Glengarry—a *raven proper perching on a rock gules*—motto, *Craggan an fhithick*, meaning, "the rock of the raven." As the initials "A.I.M." appear on one of the pieces, an examination of the pedigree of this family might reveal the original possessor.

AMERICAN PEDIGREES

All Americans interested in their English Ancestry will be glad to hear that the "Connoisseur" has been fortunate enough to retain the services of a Genealogist who has made a special study of American pedigrees, and has compiled a list containing clues to English descent of several hundred American families. The full list represents the labour of years, as most of this valuable information has been extracted from the body of various records that are generally not indexed, and when they are, in the majority of cases it is under some other surname. From this it will be seen that its value cannot be over-estimated. A ten years' search might not bring to light records from which any of these were taken. The period is chiefly that of the Pilgrim Fathers, but some names of a later date are to be found.

We shall be very glad to hear from any who seriously desire to trace their English Ancestry.

Below is a short list, covering the letters A and B, of some of the families referred to above. We hope to complete the list in a few months. If correspondents fail to see a name in which they are interested, it does not necessarily follow that we have not got the desired information, and they are advised to communicate with the Heraldic Manager.

ADAMS, James and John, New England.
ALLEN, Samuel, New England.
ARMSTRONG, Martin.
ASTWOOD, John, New England.
AVERY, Joseph, New England.
AWFITER, John.
BACON, Nicholas, America.
BANNISTER, Thomas, New England.
BANTON, Ambrose, New England.
BARKER, Christopher, Virginia.
BARKER, John, Virginia.
BARRETT, Robert, Maryland.
BAUGH, William, Virginia.
BECKENWRIGHT, George, Maryland.
BENNET, Samuel, New England.
BETTISCOMBE, Richard, New England.

BETTISCOMBE, John, New England.
BISSET, George, Rhode Island.
BOND, Nicholas, New England.
BRAMES, Jacob, Virginia.
BRAND, Benjamin, New England.
BRENT, George, Maryland.
BRIGHT, William, Rhode Island.
BROADHURST, Henry, Virginia.
BROWN, Francis.
BROWN, Nicholas, Virginia.
BROWNE, Adlen, Rhode Island.
BROWNE, Nehemiah, America.
BULL, Henry, Rhode Island.
BURNETT, William, New York.
BURT, Edward, New England.
BURT, Hugh, New England.

CHANCERY PROCEEDINGS

It is a simple matter to obtain a list of plaintiffs to Chancery suits, as they are arranged under letters, although not in strict alphabetical order. With the defendants, however, it is very different, there being no attempt to arrange them in any way. To make a complete list of defendants of a particular name would occupy a searcher's time for about a month; it is therefore an expensive undertaking. We have now decided upon a scheme by which those interested in their families may obtain such a list at a very low cost. Our idea is that our readers should co-operate with us, each paying a small fee, as in this way we should be able to search for several names at one time. We feel sure that this scheme will appeal to a great number of our readers, more especially those who are not prepared to go to any great expenditure on genealogical matters, and for that reason have not had this search made. We shall be very pleased to arrange the fee on hearing from those interested.

Much valuable information may be gleaned from the defendant's "answers" to the plaintiff's "Bill," as the former may mention several generations of a family in proving the right to certain property, &c. They often, too, show the connecting link between an American family and their English ancestors.

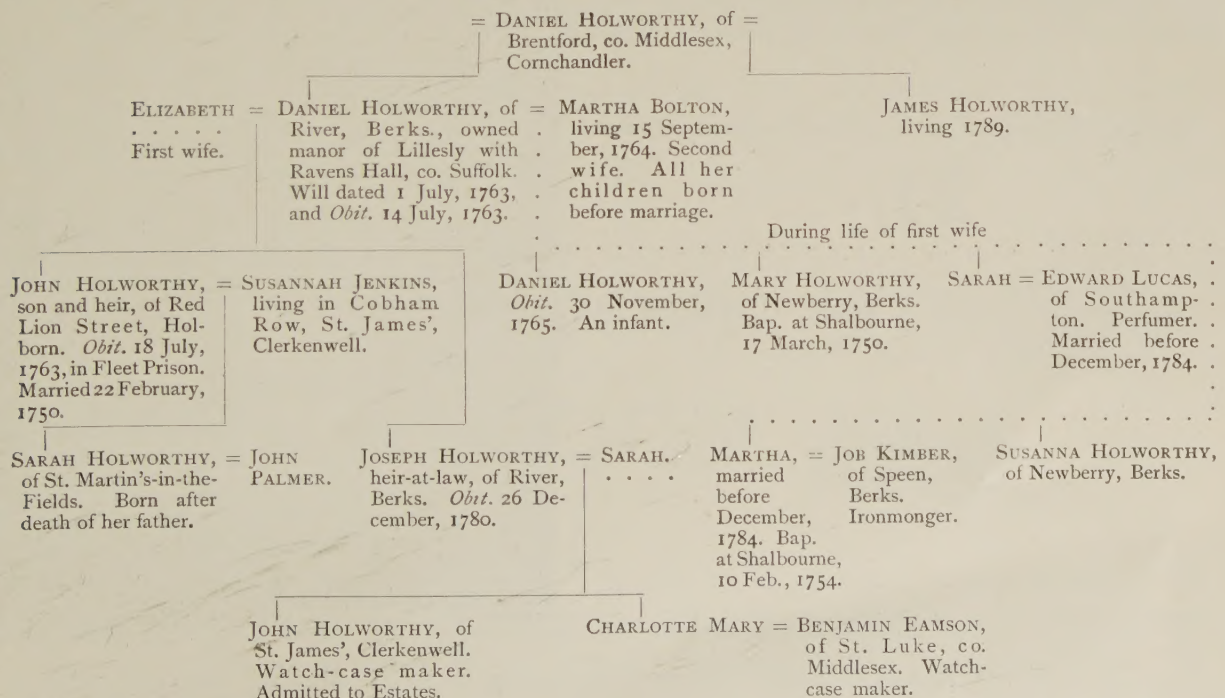
These records commence in 1377 and continue to

the present day. It has been laid down that any family who ever owned an acre of land must at some time have been party to a Chancery suit, so it will be seen that it was not only the great families of the day who settled their affairs in this manner.

Chancery proceedings form a very picturesque view of the life of our ancestors, and a searcher often comes upon such quaint expressions as a defendant calling the plaintiffs "buysye bodyes," &c., in the reign of Elizabeth.

The following pedigree is compiled from various pleadings relating to a Chancery suit, *Holworthy v. Holworthy*, which, commencing in 1763, lasted upwards of twenty years, and is an example of what can be found in these records.

Mentions will of Ann Holworthy, of St. Clements Danes, London, spinster, dated 25th June, 1729, and proved 28th Jan., 1731, who left, after certain bequests, the residue of her estate to Thomas Brown, of Middle Temple, esq., and Clement Boehm, *senr.*, merchant, in trust, to purchase lands within fifty miles of London for Daniel Holworthy, of Brentford, Middlesex. His son left the estates to John, and, in default of issue, to his illegitimate son Daniel. Joseph, as heir-at-law, claims estates.



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